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LONDON, SATURDAY, JANUARY 21, 1871.

PRICE
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BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE (Office, 22, Albemarle-street).—The next ANNUAL MEETING of this Association will be held at EDINBURGH, commencing on WEDNESDAY, August 3, 1871.
President, Elect.—Sir WILLIAM THOMSON, M.A., LL.D., D.C.L., F.R.S., Professor of Natural Philosophy in the University of Glasgow.
Assistant General Secretary.—G. GRIFITH, M.A., Harrow.

ROYAL GEOGRAPHICAL SOCIETY.—The FIFTH MEETING of the present Session will be held (by permission of the Chancellor and Senate in the Hall of the University of London, Burlington Gardens, on MONDAY, the 30th of January, in the Chair, Subject, 'On the recent German Arctic Expedition, by Captain Sir Leopold McClintock, R.N.

EAST LONDON LADIES' EDUCATIONAL ASSOCIATION.
Professor MORLEY'S Lectures on ENGLISH LITERATURE will commence on WEDNESDAY, February 1st, at 10, in the Workmen's Hall, Stratford. Admission free to the First Lecture, by ticket, on application to Miss DALY, Buckhurst Hill, E., Hon. Sec.

KILBURN LADIES' COLLEGE.—EDUCATION (First-Class) for YOUNG LADIES. Twenty Professors in regular attendance.—Resident Hanoverian and Parisian Governesses.—Latin, Signor Tocca.—Latin, Mr. Wilkinson.—Piano, Mr. Sydney Smith, Dr. Austin Pearce, and Mr. Thorpe.—Harp, Mr. J. E. Chatterton (Harriet to the Queen)—Singing, Messrs F. Elmer, F. Elmer, Pennington, and Vautin.—Drawing and Painting, Mr. Deamer (Exhibitor at Royal Academy, &c.).—Dancing, Mr. Barrett.—Calligraphies, Mr. Everett.—Gloves, Mr. Fontaine.—Elocution and Composition, Professor Volz.—Mathematics and Arithmetic, Mr. Hopley.—Lectures, Mr. Spencer, &c.—Riding, Mrs. Trinder (with groom). Healthy situation. Separate Beds. Playground, Croquet Lawn, and Covered Walk 100 feet long. Best and unlimited Diet. Average number, 100. Inclusive terms, 50 Guineas per annum.—Address Mr. Deamer, Kilburn Ladies' College, Carlton-road, Kilburn, W.

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1. A Subscription Scholarship, covering the whole of the College Fees for three years, i. e., of the value of 300 Guineas.
2. The Dower Lady Stanley of Alderley's Scholarship, of the value of £80 a year, for three years.
Candidates are requested to send their Names to the Hon. Sec., Miss DAVIES, 17, Cusningham-place, N.W., from whom copies of former Examination papers may be obtained.

MISS MARY LEECH'S MORNING SCHOOL for YOUNG LADIES will RE-OPEN January 23rd, at 14, Radnor-place, Hyde Park, W.

THE MISSES A. & R. LEECH'S SCHOOL (late Belgrave Cottage) for LITTLE BOYS will RE-OPEN January 23rd, at 65 and 66, Kensington Gardens-square, Hyde Park, W.

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The NEXT TERM will begin on JANUARY 26th.

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Vice-Principal.—M. S. FORSTER, B.A., B.C.L., late Scholar of New College, Oxford.

NEW TERM commenced on WEDNESDAY, the 18th of January, 1871.
Applications for Admission should be addressed to the PRINCIPAL; or the Secretary of the International Education Society (Limited), at the College, Spring-grove, Middlessex.

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LECTURES TO LADIES.—LITERARY INSTITUTION, ISLINGTON.

Professor HUGHES, of King's College, will give a Course of Twelve Lectures on ENGLISH HISTORY, on Successive TUESDAYS, commencing on Jan. 24th, at 11.15.

Professor CASSAL, LL.D., of University College, will also, on the same days, give a Course of Twelve Lectures on MODERN FRENCH LITERATURE. The Lectures will be delivered in French.

Any Ladies wishing to attend are requested to send their Names to the Hon. Secretary, Miss J. SPENCE, 22, Highbury-crescent, from whom Tickets may be obtained.

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The Term commences January 26th.
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Clapton, Jan. 18, 1871.

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LONDON, SATURDAY, JANUARY 21, 1871.

LITERATURE

London: its Celebrated Characters and Remarkable Places. By J. Heneage Jesse. 3 vols. (Bentley.)

A LIBRARY of no small extent but of very great interest might be made out of works devoted solely to the history and progress of London alone. There would be many hundreds of such volumes, and yet would the history of the capital be incomplete. We are ignorant of everything respecting its foundation. Theory and conjecture take the place of record and chronicle. Men are at issue as to whether Cæsar did not mistake the Medway for the Thames. Some assert that as he never names London he consequently never saw it; while others affect to perceive even a London Bridge and the great Julius looking over its sides into a translucent flood below. Again, it is argued that a city so busy and commercial as London was under Nero must have been of older date than that of the period of Julius Cæsar. We leave this unsettled question to the antiquaries, who cannot settle it; and we confess to a certain sort of sympathy with the old-fashioned history of England.

The cloud of ignorance and the edifices of hypothesis soon, however, disappear, and we become acquainted, not incorrectly, it is to be presumed, with those ancestors of ours in and about the forest which extended from the Thames far away northward. It is pleasant to contemplate the primitive cockney on some holiday giving himself an additional touch of woad in order to look more attractive in the eyes of his lady, with her long hair and little besides, save perhaps a contribution of acorns towards a picnic in the comfortable nook now occupied by Finsbury Circus! After these bucolic and amatory times, interrupted often by episodes of accursed war, we get glimpses of how London grew, and what honest, stout-hearted, hard-fighting and industrious people the Londoners were. They have had injustice done them. From first to last the cockney spirit has been a noble spirit, one only laughed at by fools. See with what valiant arms the Londoners defended their walls against the Danes in the early days! how nobly they protested against oppression, when only to protest was a capital crime! How did their streets re-echo with the assertions of liberty when royal prerogative was being asserted against it! How quickly up went the chains from post to post, and fast-locked went the gates when the Crown seemed contemplating the invasion of some metropolitan right. And this was not a mere flash or caprice of London spirit. It has held good in all time. Why, the best fighting companies in old General Elliot's army in the last century was made up of London tailors! We can comprehend why these proud citizens, fellow-citizens of Chaucer and of Milton, permit rather than invite anointed monarchs to enter within the precincts of the noble city. To be an Englishman is a privilege—"Civis Romanus sum," if you please, but to be a Londoner is a higher privilege. There have been more men of immortal renown born in this city than in any other metropolis in the world. And yet none of our princes have ever taken one of their titles from it. There is a Comte de Paris;

there was a Roi de Rome. There is a Duke of Edinburgh and an Earl of Dublin. The metropolitan county has had indeed "two Kings of Brentford," but these were shams, like the players hired to play French dukes at old English coronations, when our monarchs absurdly called themselves Kings of France. We have also had an Earl of Middlesex, but the only individual who ever had the good sense to give himself supreme dignity derived from the capital was Jack Cade, who, as he touched the famously ancient stone which still claims our regard, exclaimed "Now am I Lord of London."

Such a place deserves the best of chroniclers, and we must say that their name is "Legion." It is curious to see how the old religious writers loved to note the sayings and doings of the City, as they heard of what passed, or took it from tradition. We get on to more solid ground with Fitzstephen, since whose day the succession of historians of London supplies names that resemble a roll-call that has no end. There is, no doubt, much that has never been told, yet locked up among the manuscripts in the City archives. Mr. H. T. Riley drew from them the materials of his 'Memorials of London and London Life in the Thirteenth, Fourteenth and Fifteenth Centuries.' His edition of the 'Liber Albus' took us into fresh scenes and illustrations of the same life. Stowe not only delighted and instructed his fellow Londoners, but through Mr. Thoms, whose edition of Stowe need not be described, he delights and instructs his posterity. Scores of other writers have taken up the same theme with various degrees of success. In our own days they have especially abounded. Chief of them is the venerable Mr. Charles Knight, whose 'London' is a work which does him infinite honour. It is only to be regretted that we can expect nothing more from his pen, save it be held, and for the same reason as Milton's pen was held by Milton's daughter. As a book of reference, due credit must be given to Mr. Peter Cunningham's 'Handbook of London,' a book which, after fruitlessly striving to make of it a history, he turned into a dictionary instead. Besides these, we have had Mr. Mark Lemon, Mr. Walter Thornbury, and Mr. W. B. Wheatley treating of London, or parts of London. John Smith took the streets, as Mr. Timbs took the clubs of the metropolis. Max Schlesinger is among the most amusing of foreign writers who have taken London for a subject. His French colleagues have generally written on London as they write *feuilletons* or bulletins. Among native chroniclers, several have done good work with respect to separate parishes; others have been content with writing the history of institutions. There is a heavy folio devoted to the chronicling of Merchant Tailors' School, the name of which house the author spells with a *y* (Merchant Taylors'), on the ground of its being more genteel. A modest 'Carthusian' has published the 'Chronicles of the Charter House'; and Mr. Hepworth Dixon is still engaged on the popular theme of 'The Tower.' The young have not been forgotten in this most useful branch of literature. 'The Percy Histories,' a work intended to inherit the popularity of the 'Percy Anecdotes,' became exhausted with the labour of its pretty three volumes, devoted to London; and a generation ago little strangers were to

be seen in our public places with Priscilla Wakefield's 'Perambulations' in their hands, just as they are now to be seen, grown into heads of families, with Murray or Baedeker, painfully traversing the weary delights of foreign topography. Added to these, and books like them, are others in which the inner and under life or death of London is alone to be learnt. Such a remarkable book, for instance, as Mr. George Godwin's 'Another Blow for Life' reveals scenes of London life which shows "how wretches live"; and the book, as sensational as any romance, suggests how they may be brought to better conditions of life, and how they may cease to be "wretches" in the compassionate sense of that term. No collection of works which has for its object the illustration of London history and London life can be complete without a copy of Mr. Godwin's well-known work.

Finally we come to Mr. Heneage Jesse and his 'London.' We have met before. The subject is not new to him, or, through him, to us. Mr. Jesse seems to be of those who prefer the shady side of Pall Mall to Valombrosa. He reminds us of the estimable lady in Pope, who denounced "those odious, odious trees." He is like Dr. Johnson, who looked on Charing Cross as Hindoes look on Benares,—as the centre of the world. As we remember how the name used to be connected with rural subjects, and how the inheritor of it buried himself in the metropolis, and in chapters thereupon, we think of Charles Lamb, how he once stood on a mountain height, with a lapse of loveliness below him, and how, as his eyes swept over the beauties of nature, his mental vision could see nothing but the ham and beef shop in St. Martin's Lane. We say that we have met Mr. Heneage Jesse before. Well-nigh a quarter of a century ago, he published his 'Literary and Historical Memoirs of London'; and in 1850 'London and its Celebrities.' The present work is in some sort the former two rolled into one, but with such changes, corrections, and fresh intelligence and chronicling as to make it substantially a new work, so much of both the other works being re-written. In fact, London grows and changes so, from day to day, that a man with a guide a quarter of a century old would be as little likely to find his way about our city as a child would, endeavouring to make his way to "objects that strike a stranger in London," by means of Priscilla Wakefield's 'Perambulations.' Such books, compiled with tolerable correctness, are among the most popular, as well as the most useful, in our literature. The eye rests with interest, as Victor Hugo has remarked, even on the wall behind which some eventful deed has been enacted. We look with deep and gratified curiosity on Frank Hayman's picture, which represents how the plot-scene, as it is called, was played in *Ghosts* time: Roscius, in a court suit of black velvet, has just made his "start" at the appearance of the Ghost; while Mrs. Pritchard, in a dress of the prevailing fashion, is all grief and bewilderment; and the Spirit itself, in mediæval armour, seems to be pointing to the Tompion clock, and apologizing for coming so early as five-and-twenty minutes to one! It is because that picture is a whole chapter in the history and circumstance of the stage when Frank Hayman painted it that it excites the interest of the spectator who has a taste for

histrionic records. Just so are readers interested in these books, which make old scenes of London history live over again. Some men may pass through a street from end to end, and declare, as the non-observant traveller did who passed from Dan to Beersheba, and said, "All is barren." There are men of such strange idiosyncrasy as not to care to know, as they pass a house, whether a hero was born or was murdered in it. We do not envy that sort of man. The value of these books is that they diminish the numbers of the ignorant; for it is impossible to read them without feeling a desire to look upon the stage where the deeds here chronicled were once performed; and it is as little likely that a wayfarer can pass a house which wears an historical aspect without referring to his 'London,' to see if its promise of interest be borne out. In a work that goes over so wide a field, and deals with incidents by thousands, strict accuracy, however desirable—and it is almost indispensable—is hardly possible. Mr. Jesse confesses that his book must inevitably have some shortcomings in this direction; and he is right. We can forgive them for the sake of what is valuable in his three volumes. At the same time, there are some errors of omission or commission which need not have occurred. Mr. Jesse cannot have been in May Fair lately, or he must have been in less than his usually observant mood, since we find him talking of the gardens of Chesterfield House as if they existed, and were not buried beneath the stately piles of houses which occupy the once gay and festive scene. The stage is swept away, and one cannot realize the dramas of intrigue and gallantry and coquetry that were once played out there. As we look for that stage and the visionary actors, and find them no more, we cannot murmur, as of old, how

—round and round the ghosts of beauty glide,
Haunting the places where their honour died.

Again, in indicating localities where men of note have been born, the author will send many a pilgrim to the shrine; but he should be sure that the shrine exists. No doubt, Charles Lamb was born at No. 7, Little Queen Street, Holborn: but not at the No. 7 of to-day. The house in which Lamb first saw the light—such light as he could discern—in a little not too clean street, off Holborn,—is no longer where once it stood. Its place is occupied by the chapel which beat the old house down, thrust it away, and asserts itself as something vastly superior. Indeed, there is nothing so likely as pilgrims resorting to wrong shrines, in cases like the above. There was a time when people numbered houses as they chose. Now, we have a Board of Works that number them as they don't like. No man shall go into Bury Street or Duke Street, St. James's, and be sure that his sentiment is not thrown away. He may look up at No. 33, and fancy Moore's Anacreontic face is at one of the windows; but Moore's 33 was not our 33. As long ago as the days of the *Tatler*, Steele had to inform the world that "the Capt. Steele who lives now in Bury Street, is not the Captain of the same name who lived there two years ago, and that the acquaintances of the military person who inhabited there formerly may go look for their old friend e'en where they can find him." This is quite enough to make a man shut up his *Tatler*, and hurry to Bury Street to lift the hat of respect to the memory of Sir Richard

Steele, who lived at No. 20 on the west side. But, pass on, good pilgrim; Steele's No. 20 was demolished in 1830. Equally evanescent has been Nelson's lodging in Piccadilly. One would suppose that we could be quite sure about Garrick's house in the Adelphi Terrace. Hundreds of middle-aged and older men can well remember the gracious figure of the venerable little Mrs. Garrick, in her black silk dress, and leaning on a crutched-stick, as she issued of a summer evening from the house on to the Terrace, where as children they have gazed upon her with a pleasant awe. Those once children could not now, with their years more matured than their memories, identify that house. The Royal Literary Fund claims to be tabernacled in it, but there is some doubt whether the numbers do not begin at a different end from what they did in Garrick's time. If so, the Fund and its Secretary are tabernacled in the wrong shrine. It is a question that might fittingly be inquired into by the Junior Garrick Club, which is most aptly housed upon the Terrace where David lived and died, and where Johnson and Boswell and so many more men of mark walked and talked with him. The Terrace is still one of the best bits of last-century London, though the Thames has slipped away from it. A Junior Garrick Club succeeding to the objects and pursuits, amid the snugness and the good-fellowship which marked the old club till it became more military than dramatic, could not be better placed than where Garrick dwelt. We suspect, however, that Garrick's house as it is now pointed out is no more his actual dwelling-place than Drury Lane Theatre is the Old Drury in which Garrick played so gloriously, and left the stage so modestly,—with a bill which did not advertise a farewell of which all the theatrical world was aware, with a speech full of a touching dignity, and with the receipts of the night not sent to his own bankers, but transferred to that Theatrical Fund which has comforted the declining days of so many veteran players. The last actor who died, Mr. Paul Bedford, had been a subscriber to the Fund for forty years, and had well earned from it the little competence which his subscriptions had procured for him. His name is not inappropriately introduced here, as he is the last actor who unites Garrick's time with our own: that is to say, Mr. Bedford, in his juvenile acting days at Bath, played with old players who in their younger time had trod the stage with Garrick.

Our limits will not allow us to extend this notice any further, however much we might be tempted to do it. The temptation is great, for in every page of Mr. Jesse's volumes there is something of interest which challenges attention,—sometimes, perhaps, is open to question. To the literature illustrative of London it is a welcome addition, and the variety in it is so great that to illustrate its pages by pictures and prints collected from dealers who traffic in such wares, would pleasantly occupy half a lifetime, and afford amusement not too costly for modest means.

The Divina Commedia of Dante. Translated into English Verse by James Ford, A.M. (Smith, Elder & Co.)

DANTE, next to Homer, seems to be the favourite subject for translators; but while Homer is a text-book for successive generations,

we believe that the readers of Dante have gradually become more limited in number since French, and especially German, literature have taken the place formerly held by Italian literature in our studies. The publication of a new translation of the 'Divina Commedia' will surprise many who may think that Dante has been sufficiently interpreted by Cary and Wright, not to mention the many writers who have not gone beyond the 'Inferno'; yet if Cary's translation maintains its popularity, still the measure he has adopted gives no idea of Dante's stanzas, and the striking precision of the original is lost. Hence the attempt by Mr. Wright, and others, to reproduce Dante's *terza rima*, which is also adopted in the present version. Mr. Ford, in a modest preface, shows that he is fully aware of the difficulties of the task he has undertaken, and his scholarly translation is in some respects a decided advance on the labours of his predecessors in the same field. If, however, by the adoption of the *terza rima* a nearer approach is made to the precision of the original, and line for line the version corresponds with Dante's verses, there are insuperable difficulties in its use in our language, which cause the whole version to appear somewhat stiff and laboured. Even Byron's attempt to introduce the *terza rima* as an English measure, in his 'Prophecy of Dante,' was a failure; and our rhymes are wholly inadequate to reproduce the ease and flexibility of the Italian rhymes. Mr. Ford, however, has succeeded better than might have been expected: his rhymes in general are good, and if the exigencies of the metre have now and then caused ungraceful inversions, his translation deserves praise for its accuracy and fidelity.

We have only space to refer to one or two passages, as instances of the care bestowed on the work; and if we refer to well-known passages it is because they will be in the remembrance of every reader, and afford an easy test of Mr. Ford's powers. In the opening of the third Canto of the 'Inferno,' the gloomy inscription of the Gates of Hell is thus rendered:

By me is reach'd the city, doom'd to grieve;
By me the grief that must eternal prove,
By me the people lost beyond reprieve;—

and although he has not fully succeeded in reproducing the beautiful triple repetition of the Italian *Per me si va*, still there is an improvement on the awkward "ye enter," "are ye brought," "ye go," of Mr. Wright.

In the same canto, lines 22-30 are translated with great accuracy—

Here sighs, and moans, and loud bewailing woe
Resounded through the dim and starless haze;
The which constrained at first my tears to flow.
Discordant tongues, speeches of horrid phrase,
Words of distress, accents of anger sore,
Shrill and hoarse voices, sounds of hands with these,
An uproar made, which gathers more and more
In that eternally dark-tinted air,
Like to the sand, when whirlwinds sweep the shore.

The Italian *diverse lingue* does not, it is true, exactly mean "discordant tongues"; but the different elements which make up the *tumulto* follow each other in the due sequence of the original, and word for word the translation succeeds in reproducing the scene imagined by Dante, while the verses have no slight claim to poetic merit. Mr. Ford is, perhaps, more successful in depicting the gentler than the sterner moods of Dante, and there are some charming verses in the description of the

terrestrial Paradise (Purg. xxviii), and in many parts of the 'Paradiso,' which we should wish to quote; but we cannot refrain from turning once more to those scenes full of pathetic passages, which are replete with the finest conceptions of Dante's genius, and which are amongst the most trying ordeals through which the translator must pass.

The version of the famous episode of Francesca da Rimini is not by any means the best in the book as regards the verses, but the fidelity of the rendering is worthy of praise: to reproduce the exquisite beauty and grace of Dante's lines in *terza rima* is well-nigh impossible. Francesca's confession runs thus:—

Pain greater there is none
Than the remembrance of past joys to wake
In misery: thy Teacher this will own.
But, if thou dost, so fondly yearning, seek
Our prime of love—its root, and germ—to hear,
I'll do, as they who weep, and weeping, speak.
Reading we were, one day, for pastime dear,
Of Lancelotto, and how love him bound—
We were alone, and no suspicion near.
Ofttimes that reading *did our thoughts confound*,
Our eyes confronted, chang'd our faces' hue;
But 'twas a single point infixed the wound.
For, when we read, that by this lover true
Was kiss'd the dimpling smile, desir'd before,
This one, whom nought shall sever from my view,
Kiss'd me upon my mouth, trembling all o'er:
Galeotto was the book—the writer too—
In it, that day, we further read no more.

Except the redundant "did our thoughts confound," and "from my view," there is much that is satisfactory in this version, in which Mr. Ford follows Dante with scrupulous accuracy. The last stanza is especially good, but no version can compare with Leigh Hunt's fine paraphrase—

The world was all forgot—the struggle o'er,
Desperate the joy—that day we read no more.

The thirty-third Canto of the 'Inferno,' in which Ugolino relates his tragic story, is very well translated, the subtler touches of Dante's conception being skillfully and vividly reproduced. In some few instances Mr. Ford is less happy in his version of the original—as, to take an instance at random, in the first Canto of the 'Paradiso,' in which the first line,

The glory of Him who moveth all in all,
weakens instead of intensifying the Italian *che tutto muove*; and in the fourth stanza,—

On my last toil, O good Apollo, shine;
Make me so full a vessel of thy might
As asks thy laurel dear, that it be mine,—
the last line is an awkward translation of
Come dimandi a dar l'amato alloro.

In general, however, Mr. Ford has been so anxious to give a literal interpretation of Dante, that his very care, combined with the obstacles presented by the *terza rima*, has in many instances diminished the poetical beauty of his version. But we will quote one or two passages to show how well Mr. Ford can overcome all difficulties. In the description of the heaven of pure light, 'Paradiso,' xxx, p. 406, we have these charming lines:—

And I beheld a light flow flashing there,
Like to a river's course; the banks were seen
Both by a wondrous Spring bepanthed fair.
Live sparks forth issued from its wave serene,
Which as they dropp'd on either flowery bed
Look'd rubies, set in gold of brightest sheen.
Then as inebriate with the sweets, there shed,
They div'd into the crystal flood again;
And, where one sank, another rose, instead.

In the similes, too, the translator is very successful: take, for instance, in 'Inferno,' ii, the beautiful simile—

As short and drooping low, through chill of night,
Flow'rets, at touch of the warm blanching sun,
Rise on their stems, and opening hail the light;
and in the 'Purgatorio,' Canto xxiv, the following lines:—

Just as in battle, ere two armies close,
Forth from the horsemen pricks a gallant knight,
To pluck the first bright laurel from the foes:
Our presence thus, only with swifter flight,
He left; I stay'd with the illustrious Two,
Lords of the world on wisdom's glorious height.

Dante's 'Commedia' is so full of graceful similes that it is no small merit in a translator to be able to reproduce them without detracting from their beauty and spirit.

There are a few awkward rhymes which occur in striking passages, and which somewhat mar their effect: we have noted such rhymes as "it" and "light"; "sun," "wan," and "began"; "too" and "go"; "know" and "no"; "peace" and "place"; "gone" and "gown"; "car" and "forbear"; "vain" and "man"; "appears" and "stars." Opinions differ with respect to the advantages and disadvantages of foot-notes to a translation; but we certainly think that in the case of so difficult and abstruse a work as the 'Divina Commedia,' Mr. Ford's version would have decidedly gained by the addition of the notes which a scholar, such as Mr. Ford has proved himself, could have easily supplied. Three short indexes do indeed, to a certain extent, supply this want, but they are too meagre; and with the exception of a quotation on p. 248, the different cantos follow each other without note or argument, the lines are not numbered, and there is no general index to the work. On the whole, although we may be of opinion that a rhymed version of Dante must be very far from perfect, still, we cannot refrain from acknowledging the many good qualities of Mr. Ford's translation, and his labour of love will not have been in vain, if he is able to induce those who enjoy true poetry to study once more the masterpieces of that literature from whence the great founders of English poetry drew so much of their sweetness and power.

The Bruce; or, the Book of the Most Excellent and Noble Prince, Robert de Broys, King of Scots. Compiled by Master John Barbour. Edited by the Rev. Walter W. Skeat, M.A. Part I. (Published for the Early English Text Society (Extra Series) by Trübner & Co.)

OF Barbour's personal history but very few particulars have come down to us. We know that he was a churchman, and as early as 1357 had attained to the dignity of Archdeacon of Aberdeen. He seems to have lived a very active life, his time being divided between literature and politics. He went to France, and he was no stranger to England, and at different intervals had visited this country for the purpose of studying at Oxford and elsewhere. He was attached to the Scottish royal household, and at various times was employed on diplomatic services, in which he, doubtless, acquitted himself satisfactorily, as we find him in the enjoyment of a pension in his old age. His literary efforts were not wholly gratuitous; for we find a pension was given him from the *borough mails* (city rents) of Aberdeen for the compilation of the book of the Acts of King Robert the First. From the latter part of this work we learn that 'The Bruce' was written, or

being written, in the year 1375. From Wyntoun's Chronicle we find that Barbour compiled another metrical work entitled 'The Brut,' of which, unfortunately, no copy has as yet been discovered.

From 'The Bruce' we glean nothing respecting the author's life; but here and there we get a little insight into the old Archdeacon's personal character. He exhibits everywhere a patriotic and brave, as well as a devout, spirit; an utter detestation of cowardice, treachery and underhand dealing; a confidence in bold and manly daring; and an unflinching faith in God's providence.

His description of Freedom well deserves the praise it has received; but as it has been so often quoted our readers will be satisfied with a reference to it (p. 10).

As freedom is more to be prized than all this world's gold, it is of course worth fighting for; and he who fights for his country should recollect that God disposes of men's fate, that victory is not gained by numbers, and that he who dies in battle for his country shall be well lodged in heaven (p. 18). Men should speak well of friend or foe "that wins prize of chivalry" (p. 54). A noble heart is not easily overcome, and is never really discomfited as long as he retains his freedom (p. 166); but hardihood must be united to "wit" to constitute true valour (p. 141).

Barbour is quite at home in describing armies and battles; and in one vigorous passage he speaks of "basnets" gleaming in the sun, and "hauberks" glittering like "angels high in heaven's kingdom" (p. 185). He compares those patriotic Scotchmen who shed their blood for their country to the Maccabees of old, and he says one of them was worth a thousand of their foes (p. 19). An army, however, requires to be fed and comforted. Lack of comfort is the worst of all things that may befall an army; for when the heart is without comfort the body is not worth a mite (p. 55). A good captain, too, is of primary importance for ensuring the well-being and success of an army. One of a good captain's soldiers is worth three of those under a poor chieftain, whose "wretchedness so goes into them that they shall lose their manliness." Many a time, under a brave leader, "an unlikely thing" has been brought to a "right well good ending" (p. 200). The old Scots had no very high opinion of Frenchmen, and Barbour makes a French knight, smitten with wonder at Bruce's daring, exclaim, "Ah, Lord! what shall we say of our Lords of France, that aye with good morsels stuff their paunch, and will but eat and drink and dance?" (p. 212).

As the old Archdeacon extols *freedom* so highly, we are not surprised at being told that *thraldom* is worse than death; for death troubles a man but once, while slavery afflicts both "body and bones" (p. 12). As matrimony is a kind of thraldom, it is looked upon by Barbour with no favourable eye—

For men may well see, that are wise,
That wedding is the hardest band (bond)
That any man may take in hand (p. 11).

But, like his contemporary, Chaucer, he does justice to *true love*, which makes all pains light, and causes "tender wights" to become valiant (p. 44), and "in women much comfort lies, and great solace on many wise" (pp. 46, 47); and, almost in the style of the old romances, he describes the weeping of the ladies on

taking leave of their loves (pp. 60, 61). On p. 67 we are told that *women* can wet their cheeks with tears when it pleases them; but that when *men* are moved by great joy, pity, sorrow, &c., "water from the heart will rise, and wet the eyes in such a wise, that it is like to weeping, though it is not so in all respects" (p. 67). Numerous old proverbs are scattered throughout 'The Bruce,' but we must refer the reader to the book itself (pp. 23, 80, 144). Our author's opinions of soothsaying, divination, &c., are vigorously and boldly expressed. Astrologers, he says, are liars, for though they should split their heads on the stars, yet would they never be able to make three sure predictions (pp. 100—104). These few gleanings from the first part of 'The Bruce' will suffice to show the reader that the work is by no means a mere poetical chronicle.

It is time, however, to say a few words about the present edition of Barbour's work now before us, and to notice some few points of philological interest. It is a great gain to lovers and students of Old English literature to possess so faithful and accurate a reproduction of the best-known manuscript of 'The Bruce' as the Early English Text Society have now given us in their "extra series." It is true that the Cambridge manuscript, which has furnished the text of the present volume, is not earlier than 1487, being more than a century later than the date of the composition of 'The Bruce'; but from a comparison with the copy in the Edinburgh manuscript, and the numerous quotations from Barbour that are to be found in Wyntoun's Chronicle, we have satisfactory grounds for believing that we possess a text that, with a few exceptions,* represents the language of the author, and supplies us with a splendid specimen of Lowland Scotch in the fourteenth century. If we leave out of view the value of 'The Bruce' as a trustworthy narrative of a most interesting portion of Scottish history, it yet has a very great philological importance, comprising, as it does, over twelve thousand lines, and, of course, affording us a tolerably complete account of the capabilities of one of the finest of our Old English dialects. A very hasty comparison of Barbour's 'Bruce' with the work of a contemporary, 'The Pricke of Conscience,' by Richard Rolle, of Hampole, is sufficient to assure us that the Lowland Scotch of the fourteenth century is only a sub-division of the great Northern or Northumbrian dialect extending from the Humber to the Forth. It may be flattering to the national vanity of the Scotch to be told, as they so frequently are, that Lowland Scotch is a distinct language cognate with English, and not, as it really is, a descendant of one of the many English dialects that flourished in the thirteenth and fourteenth centuries. So striking and close is the resemblance between the old English of the Northern counties and that of the dialect spoken north of the Tweed that not only English scholars, but learned Scotchmen also have actually been unable to decide with certainty whether a certain piece of Northern English which had been submitted to them was written on English or on Scottish ground.

* The following orthographical peculiarities do not seem to belong to the Scottish of the fourteenth century: *oi*, *oy*, for *o* or *u*, as *moine* = *more*; *toym* = *tom(e)* or *tum(e)*; *thoil* = *thole*; *ai*, *ay*, for *a*, as *mair* = *mar* or *mare*; *aynd* = *and*; *et*, *ey*, for *e*, as *deid* = *deed* or *delt*. In many of these instances the Edinburgh manuscript has the older forms.

Notwithstanding the close similarity between Northern English and Lowland Scotch, there are, as we should expect, as the products of dialectical growth, numerous minor points of difference, grammatical and lexical, by which we are enabled to distinguish between these two branches of the Northumbrian dialect. Thus, as far as the orthography is any guide, the old Lowland Scotch appears to have been richer in gutturals than its sister dialect, and hence we find *gh*, only a mere aspirate south of the Tweed, represented as *ch* in Lowland Scotch, as *richt*, *nicht*, for *right*, *might*, &c. In the plural number and genitive case of nouns, verbal endings, &c., we find in Scotch *is* for *es*; and *it* for *ed* in the preterite and passive participles of weak verbs.

In Northumbrian English, *gan*, i. e., *be-gan*, was used as a tense auxiliary, like the verb *did*, as *gan singe* = "did sing." This verb was sometimes written *can*, and in Lowland the origin of this word was evidently forgotten, for we actually find *gan*, or *can*, forming a past tense *couth*. This error extended itself even to *began*, for which we actually find *begouth*! In all other respects the grammar of the two dialects is the same.

As regards the vocabulary, it is by no means easy to point out what is peculiar to the Scottish dialect: such words as *ythandly*, *enkyrly*, *scale*, &c., are to be found in Northern English writers of the fourteenth century, while *foronten* = "without," though not found in Northumbrian English of the fourteenth century, occurs in a work of the thirteenth, containing many Northern peculiarities (see Wouing of Our Lord in O. E. Homilies, E. Eng. Text Soc.).

A very good instance of the slight marks of lexical difference of which we have spoken is seen in the well-known and oft-repeated phrase, "Auld lang syne" (*syne* = "since"). The Northumbrian south of the Tweed seems to have had no knowledge of this word, nor of the analogous formations, *thyne* = "thence," and *hyme* = "hence," *quhyne* = "whence." Instead of these, we find *sinn-es*, our "since" (rarely *sithen* and *sithens*), *thethen*, "thence," *hethen*, "hence," *whethen*, "whence,"—the three last being of undoubted Norse origin; the cognate Southern forms of the same period were *siththe*, *sithens*; *thenne*, *thennes*; *henne*, *hennes*; *whenne*, *whennes*. The Scotch forms point to older Northumbrian forms, probably in use before the Norman Conquest—*siona*, *thiona*, *hiona*, *hwiona*.

Another instructive example of this kind is suggested by the following passage from 'The Bruce':—

It was *bot* aunter that thame led.

And went to land *but* mair delay.

Book v. lines 27-30, p. 106.

Bot and *but* are etymologically the same word, compounded of the prepositions *be* or *bi* (*by*) and *ut*, out. The Northern English of the fourteenth century used *bot* or *but* in accordance with modern usage, but Lowland Scotch employed *bot* (or *but*) as an adverb in the sense of *only*, *except*, or as an adversative conjunction, while *but* kept its more radical meaning of *without*, as in the passage above quoted. We will just briefly mention a few remarkable terms peculiar to Lowland Scotch that attracted our attention while running through 'The Bruce':—

GRETUMLY, greatly; ANERLY, only; strange

compounds containing *two* adverbial endings, as philologically interesting in their way as *vobiscum*.

ATOUR, beyond, over, is a compound of *at* and *our* (or *over*). Gower and Trevisa employ *at-above* almost in the same sense.

FOR-OUCH (*for-ow*, *for-outh*), before. If the first of these be a correct reading it supplies a form parallel to *thur-ch* or *thorow*, Old Eng. *thur-h*, through, and points to an original *for-h* or *fur-h*; but *forow* and *forouth*, as compared with *otow*, *otouth*, *outwith* = without, also suggest an original *for-with*.

SIC, such, for the ordinary *swilk*, is evidently a corruption of the Northumbrian *slik*, Old Norse *sliker*, such.

TILL, to, is used by Barbour as a sign of the infinitive mood, as *till ete*, to eat. South of the Tweed *till* was also in use as a preposition with its compounds, *thartil*, *intil*, &c.; but before infinitives its place was supplied by *at*.

OF-T-SIS, oft-times; FELE-SIS, many times, show the tendency of *th* to assimilate to *s*, *s* standing for an original *siths* = *sithes*, times.

NE WAR, *nisi*, has been supposed to be equivalent to *ne were* = *were* it not. It may possibly be the old Frisian *ne wari*, unless. In Hampole's 'Pricke of Conscience' *ne war* becomes *warne* or *warn*, an agglutinative compound, unknown to Lowland Scotch—(see 'Bruce,' p. 124, and 'Specimens of Early English,' p. 426).

There is one more peculiarity in 'The Bruce' worth noticing, which still exists, we believe, in the Lowland Scotch dialect, namely, compounds of *sum*, as *thresum*, *sizsum*. Thus, a *two-sum* dance would be a dance in which two persons are engaged. Originally, *sum* was placed after the genitive of the cardinal numeral and implied one above it, as *fewera sum*, one with four others, one of five. For the *quhether*, "nevertheless," the southern Northumbrian was *thogh-quether*. In the edition of 1616 it is altered to *quhere that*!

Some knowledge of the Northumbrian dialect (and we of course include the Scottish branch) is absolutely necessary for a thorough acquaintance with the history of the changes which have taken place in our own language. To this dialect we owe the simplicity of our grammatical inflections; our demonstratives, *she*, *they*, *their*, *them*, *same*; our possessives, *hers*, *ours*, *yours*, *theirs*; numerous words not to be found in Saxon English writers before the Conquest, as *are*, *till*, *until*, *fro*, *twin*, *busk*, *bask*, *bound* (O. E. *boun*, ready), &c.

The value of Mr. Skeat's edition is greatly enhanced by the collations at the foot of the page, by which we are enabled here and there to supply the deficiencies of the text. Before Part II. is published we hope the editor will endeavour to collate Dr. David Laing's copy of Barbour, printed at Edinburgh, about 1570.

Mr. Skeat seldom passes over an imperfect line without making or suggesting some correction; and therefore we know he will not be angry with us for pointing out one or two oversights: Page 5, line 112, omit *he* before *ne*; p. 8, l. 165, *wreyth* should be *wreythyt* (see p. 17, l. 425); p. 10, l. 218, read *war* after *hangyt*; p. 13, l. 301, that seems wanting after *For*; p. 19, l. 458, for *eray* may read *ar mare*; p. 20, l. 489, *the* or *our* is required after *suld*; p. 27, l. 57, *ithandly* (Hart's reading) is certainly right; p. 33, l. 214, Hart's reading *fulfild* (or rather *fulfil-*

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lit), instead of *full*, would certainly improve the line; compare p. 107, l. 46, "*fulfillit* of dispit and pride." *Fulfilled* in the sense of *filled* full occurs also in Hampole's 'Pricke of Conscience,' p. 15, l. 535; p. 115, l. 296, for *manrent* read *manret*, i.e. *manrede* homage; p. 52, l. 120, *his* should be omitted, as in Hart's edition; p. 62, ll. 383, 384, *lying* and *waking*, as participles, ought to be *lyand*, *wakand*. In the Northumbrian dialect, *ing* (O. E. *ung*) is the termination of nouns, and not of present participles. We must object, however, to the insertion of non-Scottish forms, like *while*, instead of *quhile*, and *what* instead of *quhat*.

But we are in no fault-finding mood with such excellent editing, and so will conclude with a metaphor borrowed from Kālidāsa's 'Kumāra Sambhava,'—that one fault disappears in a multitude of virtues: just as the spots on the moon are invisible by reason of the splendour of its light.

Spanish Tours and Spanish Pictures. By Mrs. W. A. Tollemache. (Hayes.)

IN three hours you pass from Bayonne to San Sebastian, and find yourself in Spain. When Mrs. Tollemache took this route in the spring of 1869, she left a country which was under an apparently settled and strong government to enter one suffering from the effects of recent revolution. And now, notwithstanding the base assassination of Marshal Prim, how infinitely preferable is the present condition of Spain to that of France! But although in 1869 few persons would have thought Spain a desirable country to travel in, Mrs. Tollemache experienced no personal inconvenience during her tour of the country. The disorganization was political rather than social, and in the politics of the day she took no part. It was the Spain of the past, as seen in its picturesque old towns, cathedrals, and picture-galleries, that she went to visit; and her experience of what she saw is recorded in the pleasant volume before us, which we recommend all intending tourists to stow away in their knapsacks as a useful companion.

But to readers also who have never been in Spain, and are never likely to visit it, however strong may be their desire, Mrs. Tollemache's volume will give pleasure. "Next to seeing a friend," says the poet Gray, in one of his charming letters, "is to see his handwriting; next to hearing him, is to hear from him." And so with intelligent books of travel. *Non cuivis contingit adire Corinthum!*—*Quien no ha visto á Sevilla, no ha visto Maravilla!* But at least we are glad to know from eye-witnesses what Corinth and Seville are like.

Mentioning Seville, the birthplace of Murillo, we should be glad to quote from the writer's account of that ancient city,—its general appearance, Gothic and Moorish buildings, and Museum above all things, abounding in the masterpieces of its famous artist. But the extract would be too long, and we therefore give instead of it the following description of the Mosque at Cordova:—

"Wending our way through the close, narrow streets, we found ourselves in one bearing the name of *Jesu Crucificado*, marking a station on the way of Sorrows; and facing us was the high Moorish wall which surrounds the Mosque. We entered by the *Puerta del Perdon*. An exclamation of delight escaped our lips as we passed beneath this gate, and the sacred Moorish Court

rose to our view. Before us was the Mosque, but between us and it were gigantic orange-trees, with huge trunks, wondrous in bulk; fruit and flowers, vieing with each other in their profusion, producing a scent almost overpowering. In the centre of this Court of Oranges is King Abdurrahman's well, with some ancient palm-trees, planted in remembrance of Damascus, the earthly paradise of the Moslem. By the side of these are venerable cypresses and Lombardy poplars, lifting up their heads on high, with damask roses climbing up the rugged stems, and peeping out of the dark shade. It was some minutes before we could quit this court, even to enter the famous mosque. Once, however, within the precincts, surprise and amazement took possession of us. We were in a vast labyrinth of columns of porphyry, jasper, and precious marbles, strange and bewildering to the eye, bringing to the mind some dim vision of Aladdin and the Arabian Nights Tales. These columns vary in height, and were brought from all parts of the world to adorn this mosque—only less sacred to the Moslem than the mosques of Mecca and Jerusalem. Over these monoliths are double arches. The lower range are of the usual Moorish horse-shoe form, resting for support on the columns, whilst above these is an open space, and another row of arches, painted red and white, coarse and glaring in tone, and most disfiguring in effect. After awhile we lost in some degree the feeling of bewilderment; and as we looked up these straight avenues, or viewed them obliquely in the dim light, with the glimmering lamps in the distant chapels, we began to understand better the fascination which this strange building has for some minds, with its strong lights and shadows, its arches upon arches; but there is no uplifting of the spirit here—height there is none, though there be length and breadth, and you wander about wondering, not worshipping. The Sagrario gives some general notion of what the mosque once was in tone and colouring, and though the work is poor and bad, it is less galling to the eye than the coarse red and white stripes of the arches elsewhere. There is one chapel, the 'Calle San Pedro,' which may be called the gem of decorative art: it is covered with mosaic, marvellous in its richness, and in perfect preservation. There is the same horse-shoe form, but the colouring and glorious work in this chapel pass description."

The principal picture galleries in Spain are those of Madrid, Seville, and Valencia: the first of which "contains perhaps the finest collection of pictures in the world." The most important works are criticized by the writer, and altogether she notices about 150 of the chief pictures in the galleries mentioned, besides many others in the cathedrals and churches. The judgments recorded are those of a highly-educated mind, free from the cant of connoisseurship. Mrs. Tollemache's criticisms are thoroughly independent, and she illustrates those pictures which pertain to legendary subjects in a peculiarly felicitous manner. Another commendable feature in the volume before us is the pains that the writer takes to bring forward those points of contact between our own history and that of Spain, which so frequently meet the traveller in making a tour of the Peninsula. Sometimes it is a picture, sometimes a church or palace, the sight of which calls forth some happy illustration of the blended fortunes or misfortunes of the two countries.

Calendar of State Papers, Foreign Series, of the Reign of Elizabeth, 1564-5. Preserved in the State Paper Department of Her Majesty's Public Record Office. Edited by Joseph Stevenson, M.A. (Longmans & Co.)

In this volume Mr. Stevenson has calendared and made abstracts of above nineteen hundred documents, in which much public and much

private life may be said to receive unusual illustration. Many of these documents show the temper of France in that day: how she could cheat us of our rights, and how very polite she could be after we had paid her the compliment of being the victim of her deception. Life in France is vividly portrayed. Spain also appears, but rather as a sketch than a full picture. Something more of England, but very much—and all important—of the affairs of Scotland generally, and of Mary in particular. The documents referring to the love affairs, or rather to the marriage projected and concluded between the Queen of Scots and Darnley, read as if they belonged to the romance rather than the reality of history. We shall confine ourselves to noticing the course, as far as it goes, of this extraordinary match, so fruitful in crime and catastrophes.

In November, 1564, Randolph writes to Cecil that nothing is officially said to him about Darnley, "though here it is in the mouths of all men that it is concluded in this Queen's heart, and that Lethington is wholly bent that way." A few days later he writes: "Many of that faction are greatly disappointed that the Lord Darnley comes not;" but the envoy thinks that Darnley's best friends are those who are against the marriage. The young lord's father was of another opinion. "Within those four days," so Randolph writes in December, "Lord Darnley's father (Lord Athol only present) told Mr. John Lislave, Lord of the Session, that his son should marry this Queen." A doubt is expressed that Darnley will ever "embrace religion." In February of the following year the doomed suitor was on his way to the Scottish Queen. He was feasted and greeted as he went. Randolph lent him his horses, that Darnley might visit Mary with some dignity. The Queen welcomed and honourably treated him. A good sample of the old Scottish touchiness is exemplified in the circumstance that because Darnley tarried a night at Lord Seton's, it was evilly taken by the Douglasses, "for the discord that is between that house and them." Darnley held a sort of levee, at which he was sharply scrutinized by those whom he received. Some "liked well his personage"; others did not well know what to make of him; "others, suspecting his religion, can allow of nothing that they see in him." There were not wanting a few nobles who feared that Darnley's marriage with the Queen would be the ruin of themselves and families. It would seem that Mary was not likely, at least in the English minister's opinion, to conclude anything without the advice of Elizabeth. The progress went from grave to gay. On the same day, Darnley went with Murray to hear Knox preach; and "after supper, after he had seen the Queen and divers other ladies, he, being required by Murray, danced a galliarde with the Queen." A letter from Randolph, dated March, 1565, casually tells Cecil that "an Italian of Piedmont, a singer, that came hither with M. Moret, is her Secretary for the French affairs. He crept in upon suspicion against Raulet." In such wise enters Rizzio on the scene. When Murray entertains Lennox and his son Darnley at dinner, the Queen sends playful word that she wished herself one of the company, and was sorry that she was not bidden to the banquet. As playful message went back, that she might come undesired.

Mary remained in her bower; but all the company repaired to her after dinner, and found her in very good humour, but speaking riddles when the English ambassadors ventured to know her mind, which she would not discover, except as regarded the Mass. She had not yet heard the man speak, she said, who could persuade her to change her way of worship. Looking round at the groups of nobles, we see Argyle plainly misliking Darnley's presence. Next, the suitor is down with the measles, in Edinburgh Castle; but when he gets better, the Queen sends a dish from her own table to help him towards recovery, which being established, gaiety comes again. We meet with Mary and Darnley playing "biles" against Randolph and Beaton, to whom, being the winners, Darnley paid the whole loss, and gave "a ring and a brooch with two agates, worth fifty crowns." By April, it was clear to Randolph's eye that Mary was fully inclined towards Darnley, and he predicts mischief as likely to come of it. The Queen grows more demonstrative in her affection. Ambitious men hate the idea of a master, and the "godly cry out, and think themselves undone. No hope now of any sure establishment of Christ's true religion." The "rage amongst the faithful" waxed daily at the unmistakable demeanour of Mary towards Darnley, without whom she would not stir abroad. People believed she would marry him before Midsummer. Elizabeth put every obstacle she could devise in the way of the match; while Mary and divers of her ladies showed their contempt for all advisers by "appointing themselves (at Easter) like burgesses' wives"; they "went upon their feet up and down the town, and of every man they met they took some pledge for money towards a banquet!" Mary subsequently created Darnley Duke of Rothsay, and the weak-brained, diseased puppet, growing proud and savage, had his dagger out at any man who offended him. Wrathful words fell from his lips incessantly, and he was not sparing of blows when he knew they would not be returned. Yet this boy was not all fool. He told Mary that if war broke out between England and Scotland she would find more friends in England than Elizabeth would like; meaning, of course, the Papists, who would help her to unite the crowns. At length Mary created him Duke of Albany; then came the marriage, followed by his being proclaimed King of Scotland. This was a title by which Elizabeth would never allow him to be called. She claimed him as her subject; and perhaps nothing tended so greatly to chafe Henry's daughter as the saucy sort of declaration made by Mary and Darnley, as Queen and King, substantially to the effect that for the future Elizabeth must mind her own affairs and not presume to interfere with those of Scotland. The whole history goes on in curious detached details, not indeed to its tragic end, but to the foreshadowing of it, in the last entry referring to the ill-matched couple. The date is only December, 1565, and the news conveyed from Bedford to Cecil is significant enough: "Lord Darnley follows more his pastime than the Queen is content with. There is some misliking between them."

However great may be the interest excited by the illustrations of the life and character of Darnley and Mary, the volume contains a number of matters as interesting, which are

illustrative of social life in Scotland as well as abroad. For these, however, we must advise our readers to consult the volume itself. There is scarcely a page in it that does not afford instruction or amusement.

Anti-Janus: an Historico-Theological Criticism of the Work entitled 'The Pope and the Council,' by Janus. By Dr. Hergenröther. Translated by J. B. Robertson, Esq. (Dublin, Kelly; London, Burns & Oates.)

OF all the literary productions having reference to the Vatican Council, the work of Janus has attained the widest circulation. So bold an attack upon the views of the dominant party could not be passed over in silence, and Prof. Hergenröther has published, under the title of 'Anti-Janus,' a reply, which has been translated into English by Prof. Robertson, with an introduction containing a short sketch of Gallicanism. The translator is more severe in his language than the author; for in his introduction he characterizes 'Janus' "as not only a schismatical but an heretical and in some respects even an impious book." The first two chapters contain an account of the Five Articles in the *Augsburg Gazette*, the embryo of Janus; the remainder is devoted to a criticism of the statements contained in that book.

Prof. Hergenröther makes large concessions to his opponents, e.g., "The first eight Ecumenical Councils were convoked by the Emperors," p. 120: by accepting this conclusion, less judicious writers on the Ultramontane side might have spared themselves much needless argument. In the explanations given of Papal Infallibility, we must infer from the defence of Pope Julius the First (p. 74), that the Pope when uttering an opinion in Synod may fall into an error of fact. But the decision here referred to is indirectly a dogma; for it settles the question whether Marcellus taught orthodox doctrine or not; and hence we have this important limitation: that a Pope declaring certain doctrinal statements to be orthodox by exculpating the author of them, does not acquire a claim to be listened to by the faithful. The boundary line between such an action and a definition *ex cathedra* we must leave Infallibilists themselves to settle. The passage from Theodoret, quoted p. 67, in support of the dogma of Papal Infallibility, indicates a train of thought the very reverse of that now adopted: "This most holy See has preserved the supremacy over all churches on the earth for one especial reason among many others—to wit, that it has remained intact from the defilement of heresy." Such was the ancient view—now incapability of error is inferred from the supremacy of the Roman See (as at p. 58).

At p. 128 the following statement of Janus is called in question: "Never during the first nine centuries had the Popes ever once made even the attempt to gather about them a great Synod of bishops from different countries." An attempt was made by Agatho, says Anti-Janus, "who summoned to his Roman Synod even the Frankish, English and other prelates." But he omits mentioning that the Emperor had written to his predecessor, Donus, desiring him to send legates to Constantinople, so that Agatho's summons presented an appearance of following an imperial mandate, though in

a manner suited to his own ends. Stephen the Third is the second instance cited, "who in the year 769 held his Lateran Synod with fifty-three bishops, among whom were twelve Frankish prelates." This sounds imposing; but what an unfortunate synod for an adherent of Papal Infallibility to quote!—for in it, one ex-Pope was questioned, beaten violently by the members, and driven from their presence, while Stephen himself prostrated himself before the Council, and professed contrition for having received the Holy Eucharist from the hands of his usurping predecessor. Indeed, these instances, though they make against the words of Janus, yet tell very conclusively against papal pretensions when the circumstances are fully investigated. Prof. Hergenröther is too well acquainted with ecclesiastical history for us to suppose that he is ignorant of the facts, and therefore he cannot be acquitted of putting a one-sided statement before his readers. Janus has in some places invitingly laid himself open to attack: a friendly critic among his countrymen describes the book as not worked up artistically into an harmonious whole; and the passage referred to affords a fair example of verbal inaccuracy on the part of Janus, and of the method in which his opponent has taken advantage of it.

Liberius, Vigilius and Honorius are difficult cases for the Infallibilists. Our readers will not expect us to drag them through the mazes of controversy which each one of these names has occasioned; but any one acquainted with the details of these questions will at once know how much weight to attribute to a denial of the charges made against these Popes, when they find Liberius and Vigilius passed by with less than a page apiece, while Honorius has less than three pages. "Forgetfulness of duty," "a favourer of heresy," are rather damaging charges for a counsel for the defendant to be compelled to allow as applicable to his client. This melancholy necessity is hardly compensated for by the assertions that the defenders of this Pope have not yet been refuted (rather a negative result), and "that deeper historical inquirers serve even to establish their belief on a more solid basis."

On the whole, Prof. Hergenröther has written with great moderation of language, and brought an immense array of authorities to support his views. The question is, whether all these precedents suffice to establish the monarchical principle for which he contends. We think they do not; for, side by side with the most marked expressions of reverence for the Apostolic See, may be found the most emphatic assertions of the rights of particular bishops and provinces. It is not difficult for any one fairly conversant with history to draw one side or other of the picture, according as he selects the materials at his disposal. Most writers too of strong sympathies, without any intention of suppressing truth, will group together facts, and arrange them in order, and put so much of the details before the reader as will give a picture essentially partial. The history of the Papacy affords peculiar facilities for such delineations; and 'Anti-Janus' may be cited as a case in point.

NOVELS OF THE WEEK.

Fenton's Quest. By M. E. Braddon. (Ward, Lock & Tyler.)

Influence. By Mrs. Brookfield. 2 vols. (Chapman & Hall.)

Autobiography of a MS. By T. C. (Chapman & Hall.)

The Family of Sunnybrow. By J. B. (Durham, Andrews & Co.; London, Simpkin, Marshall & Co.)

Mr. Montmorency's Money. By Emma Jane Worboise. (Clarke & Co.)

THE chief interest of Miss Braddon's story centres in John Saltram, who possesses more character, of a sort, than is commonly the case with sensational heroes. He is unprincipled of course, or he would not find acceptance among the class of readers for whom this kind of fiction is intended; but he is an eminently natural character, and is sketched just sufficiently to make us regret that more pains were not expended on the picture. Who among us has not known a John Saltram? A man of high impulses and strong passions, clear-headed, but with his intellect often overpowered by the *επιθυμητικὸν μένος* of his nature; content to live his life in the potential mood, yet occasionally chafing at the successes of inferior men; driven sometimes, rather by shame than ambition, to energetic drudgery for self-advancement, more often, rather from impulse than affection, to devoted attention to some object quite apart from self; and in either mood so concentrated on a temporary purpose as to be in danger, out of pure forgetfulness, of inflicting on the absent, whether friends or not, some injustice which may cause a life's repentance. Such a man may be generous, yet capable of an action even mean; a merry companion, yet nearly always gloomy when not excited by companionship; religious almost certainly, yet impatient of the conventionalities and phrases of religion. He will have good friends, and some who are least bound to him will be the staunchest; he will be loved by many women, and will break the hearts of those who love him best; his work will be at most a splendid fragment, his life at least a promise unredeemed. Such a man's very strength is weakness, and his moral shortcomings may be due to the very rapidity with which his conclusions are attained. The intensity of his grasp, in matters either of thought or feeling, the ease with which his aims are realized, are all against this man, in case of strong temptation, as compared with calmer, even less gifted natures. Something of this kind is indicated in the book before us; this vigorous, yet vacillating, selfish, yet not quite ignoble nature, falls suddenly under a temptation which might seem quite inadequate to the result. A passionate attachment to the betrothed wife of his dearest friend engrosses the wretched Saltram, to the exclusion of all other considerations. When Gilbert Fenton is compelled to absent himself from his destined bride, the voice of passion drowns all the suggestions of honour. Fenton returns to find that he has lost his wife, and discovers her only to elicit the treachery of the friend he has admired. To these complications another element is added of the more common sensational kind, and Marian Nowell's father, a swindling adventurer, in order to possess himself of a fortune to which she has succeeded, manages to kidnap and confine her apart from

both her lovers. Gilbert then enters upon the "quest," the incidents of which are recounted in a style too familiar to be remarkable. There are some minor characters not ill described; the dull sordid farmer who is Marian's gaoler, the "beaded and bugled" Mrs. Pallinson, honest Ellen Carley, and foolish yet charming Mrs. Branston, are all life-like sketches. There are snatches of professional mannerism to be admired in the country lawyer, and the inevitable detective is kept within proper bounds. Fenton's forgiving generosity may be set off against Saltram's sin, and in both characters there is an earnest of somewhat higher analysis than Miss Braddon generally attempts. On the whole, we have a readable story; as to the book's possessing any greater merits, tastes will probably differ.

Mrs. Brookfield has set an excellent example; though whether the popular palate will appreciate the simple fare she sets before us we confess ourselves incompetent to judge. In the modest space of two slender volumes she has given us a novel of character, which, if not deeply exciting, or suggestive of any new aspects of feminine human nature, is original in plan, and not ineffectively executed. In an age when woman is everywhere chafing at the bonds in which unkind Nature has confined her soaring aspirations, Cecilia Bickersteth, a lady of some thirty summers, which have matured her views as well as developed charms which she considers less important, has established round her home in Kensington a coterie of disciples, mostly of the weak-minded, though physically stronger sex, whom she endeavours to educate in the paths of sweetness and of light. The nature of her teaching is left somewhat to our conjecture; gallantry and politeness, we are glad to find, form part of the curriculum; but like other prophets who have founded schools successfully, she takes into account the emotional side of our nature. To train the wild luxuriance of unregenerate passion is one of her chief cares; and what is vulgarly called match-making becomes essential to her scheme. The tale before us deals mainly with one of her experiments in that "line," the success of which is hardly commensurate with the high motives which dictated it. Having become acquainted with an excellent specimen of Cambridge youth, who is honestly and enthusiastically attached to her friend, fair Alice Fenwick, Cecilia turns all the energies of her powerful mind to detach Master Frank from an entanglement which she considers unsuitable, and to make over the unwilling Alice to an equally reluctant swain, as the object of his "dispassionate study." Fortunately, or unfortunately, Frank stands firm, while the fair philosopher finds her clog of womanhood at issue with her dispassionate experimentalizing; and when Alice condescends to find her mission in becoming the help-mate of a man worth having, poor Cecilia finds herself in the very false position of a victim to unrequited love. There are some very good bits of talk in the book, besides what we venture to think a very excellent moral.

Two authors, who hide their shame under the obscurity of initials, have attempted the same thankless task of making bricks without straw. To T. C. we give the precedence due to superior workmanship, and to that brevity which is the soul of wit, in this as in many cases a disembodied spirit. The rejected MS.,

a document of extreme sensibility, quite loses sight of its own melancholy experiences in telling the short but mournful story of its author, a young lady of great beauty and gentle temperament, who has been crossed in love, reduced in circumstances, and rejected by her publishers, and finally dies piously and pitifully of that dire ravager, consumption. It would be breaking a butterfly on the wheel to criticize this novelette in a captious spirit: it is neither bad nor good, but as a graceful trifle may serve to titillate the sensibilities of those who have no sorrows, or none in real life which they can make their own.

J. B. has set herself a more ambitious task. Her style is verbose, elaborate, and ornate; here and there almost Johnsonian in its flow. The moral conveyed is sound, if somewhat trite,—we fancy we have seen it defined in a shorter form. The author "would aim (though by means of a fictitious example only) to illustrate the great truth, that a firm and unswerving adherence to right principle will in general compass even its worldly ends more successfully than the most consummate arts of a dishonest and unscrupulous policy." In accordance with this programme, vice is not only vanquished in the end, but makes itself so conspicuously futile from the beginning that nothing but the abject imbecility of virtue gives it the slightest opportunity of success. The good people, not unnecessarily, are placed under the protection of a special Providence, which enables them in the course of time to unmask some transparent villains before the full consummation of their crimes. One episode in the process is worth preserving. The excellent young man who acts as amateur detective, puzzled at the raven *chevelure* of one who by all accounts ought to be a sandy-haired villain, jumps to the conclusion that his enemy has mounted a wig. In his zeal for the cause of virtue, and anxious to identify his foe, he adopts the simple expedient of tugging at these sable locks. Imagine his confusion when the obnoxious disguise stands firm, and the reaction of relief when his unsophisticated apprehension is awakened to the possibility that *hair-dye* may account for the phenomenon! Indeed, the likeness of this hopeful swain to Moses in 'The Vicar of Wakefield'; the refreshing definition of penny readings, which are introduced to the public as a new invention; and the ditty, modelled a little on 'John Gilpin,' with which the penny readers are regaled, lead us to believe that the author is too much imbued with the spirit of a simpler age to catch either the manner or the tone of modern fiction. Let us congratulate her on her good fortune, and advise her to abstain from an arena in which, in spite of many merits, she has no qualification for success.

Miss Worboise's book, which is a monument of good intentions and painstaking execution, should also serve as a beacon of warning to so-called religious novelists. Its aim is to illustrate the Scriptural maxim that the love of money is the root of all evil; and the ebullitions of worldly pride and manœuvres of worldly wisdom, both in their grossest and least attractive or mitigated form, are to be found side by side with texts from Scripture, pathetic scenes of common suffering, and allusions more or less direct to names and mysteries too sacred for such promiscuous handling. We would be the last to limit the

functions of imaginative writing, or to deny that higher objects than mere amusement may rightly be within the province of an instrument so powerful as fiction may be made; but good taste, as usual, is at one with good principle in discouraging frequent direct allusions to theology in works which should essentially be secular. In the present case, the mixture renders the story ponderous in the extreme, and the religious talk unreal. If we allow for this great drawback, and a certain want of backbone which is noticeable in most of the virtuous characters, and which may possibly arise from the same inveterate habit of "protesting too much," we may fairly congratulate Miss Worboise upon the construction of a readable, though not exciting, domestic story. Mr. Montmorency, whose harsh treatment and violent temper cause the death or estrangement of nearly all his nearest relatives, is, we venture to think, overdrawn; and the story of his death-bed repentance is more characteristic of the author than of the nature she describes. He revenges himself upon posterity by a singular will, which we are led to believe will give rise to future complications. We trust that the next generation of Montmorencys will let their excellent opinions appear rather in their actions than their words, and that the old nurse, Susan, who takes so prominent and honourable a position in this tale, if she re-appears in the promised sequel, will not consider advancing years an excuse for increased garrulity. Let us hope, too, that all parties will enjoy better health, and that it will not be necessary to kill the two elder daughters of the hapless Marmaduke. Consumption, though a highly efficient simplifier of complicated family relations, is too heart-rending to be artistic. "No pueros coram populo."

NEW POEMS.

Poems of Bygone Years. Edited by E. M. Sewell. (Longmans & Co.)

Poems. By Blaikie and Gosse. (Same Publishers.)

St. Mary Magdalene; and other Poems. By Wilfrid Mennell. (Same Publishers.)

Lyrical Recreations. By Samuel Ward. (Hotten.)

Britannia and Columbia; and other Poems. By Hesper Hatteras. (Same Publisher.)

Of the volumes of poetry named above, the first two alone contain any real merit. We do not mean to say that their appearance in any way marks an epoch in the history of poetry; but they at least display on the part of their authors a knowledge of the laws of metre and grammar, and some ear for rhythm,—gifts which are lacking to the vast majority of the writers of so-called verses, with whose productions we are too frequently forced to make acquaintance.

The volume edited by Miss Sewell opens with a somewhat striking poem, called 'The Dream of Creation,'—in matter and bearing, though not otherwise, resembling, to some extent, 'The Palace of Art.' We have not space to enter into details; but we think that this poem, and the whole volume, are quite good enough to repay the timespent in reading them. One poem is curious; it is a kind of answer to Poe's 'Raven,' in the same metre, in which a dove is made to play the part assigned to the raven by Poe, with less dramatic probability, as we believe doves have never yet been taught to talk but with, as may be supposed, a more morally satisfactory result.

Messrs. Blaikie and Gosse also have some of the true poetic instinct in them, though we cannot agree with the former in making a hero and martyr of Chatterton. Still, granting Mr. Blaikie's premises, he has written an ode of some merit, albeit rather too obviously inspired by (strange juxtaposition!)

Milton's 'Lycidas' and Mr. Tennyson's 'Funeral Ode to the Duke of Wellington.' The authors should keep clear in future of such vulgarisms as "our mutual home," and should remember that "before me" does not rhyme to "glory." These and such like slight blemishes should be corrected, for the poems have a power of melodious versification that promises well.

Here, we regret to say, commendation must cease, as far as our present batch of books is concerned. Mr. Mennell is one of those poets, one verse of whom says more than any criticism. We give his first:—

In the Christ-trodden land of Galilee,
By the shores of its blue and blessed sea,
The castle of Magdalon (sic) stood;
Here rich Syrus dwelt with his children three,
Young Lazarus, Mary the fair to see,
And Martha the prudently good.

Only two lines of Mr. Mennell's give us any pleasure: they are the two first of his last poem:—

Farewell, dear reader: you and I
Must now for ever part.

We devoutly hope he means what he says.

Mr. Ward is rather better, inasmuch as he evidently has poetical feeling, and some taste; but for want of the gift of poetical expression, he is like a man who, with an ear for music, and a feeling for it, tries to sing, without the power to utter the notes he wishes. As an American, he knows his Longfellow; and, what is more, he blunders with him; but Mr. Longfellow apologized for talking of "the occultation of Orion"; while Mr. Ward, with a sublime contempt for astronomical laws, says, "The moon was in Orion," as though our satellite "larked" in and out of the Zodiac at pleasure. No less sublimely he disregards geography, by making the morning dawn on "Denmark's mountains"; and insults philology by the statement, "Timor Domini incipit sapientie." We do not care, either, to see such additions to our tongue as "pinguid," "luresome," and "suchlike." The volume ends with a French translation of 'Locksley Hall,' in what is meant to be the original metre, in which, however, we doubt if a Frenchman would recognize any metre at all.

Hesper Hatteras, the author of the last volume on our list, is also an American, as (if we had no other indication) the scansion of the line—

Brave New Orleans! where poured out English gore,
would be enough to tell us. As to this author, we were about to say that he had evidently read no poetry (or anything else), did not the lines

How gracefully she glides and leaves
Old England on the lee,

show that he must know a line and a half of a song of Dibdin's. The author uses them of the Alabama (he is a Southerner); but though he writes a ballad in honour of that famous pirate, he knows so little of her history that he supposes her last battle to have been fought off Brest. Where all is bad, it is hardly worth while to correct errors in orthography; but we may point out that "Vasco de Gamma" is not the usual form of the navigator's name; and that "Lousitania" is a more suggestive than elegant mode of spelling Lusitania.

OUR LIBRARY TABLE.

Mary Stuart and the Casket Letters. By J. F. N. With Introductory Note by Henry Glassford Bell. (Edinburgh, Edmonston & Douglas; London, Hamilton, Adams & Co.)

ECCE iterum! We shall never have done with pleadings and counter-pleadings in re Mary Stuart. A hundred years ago the case seemed, for a moment, at an end. "Whether Queen Mary wrote the famous letters to Bothwell, I inquire not"—so wrote Sir David Dalrymple in a now forgotten book, 'Remarks on the History of Scotland.' Sir David added: "The champion of her honour remains in possession of the field. Both Mr. Hume and Dr. Robertson have quitted the lists." And then Sir David proceeded to make some observations on the sonnets ascribed to Queen Mary, "but not in the spirit of controversy." Dalrymple, however, asserted that the sonnets in the Scottish language were translated from French

originals, and that there was nothing so coarse in them that Mary may not have written; that they were composed after the murder of Darnley, and that, after all, it was difficult to prove they were Mary's, or that they were by any other hand than Mary's. What Dalrymple said a century ago may be repeated now: "This Marian controversy has already grown too voluminous." Since those words were written it has expanded greatly: the case has been brought on again and again. No verdict has been pronounced but instant appeal has been made against it. J. F. N. is Mary's latest advocate, after Mr. Hosack. The conclusion at which the former arrives, after much careful examination and impartial argument, is that the Casket Letters are a compilation that "was a fraud, disgraceful in itself, and miserable in its consequences." No doubt, if the letters which Bothwell is said to have left behind him on his flight are true documents, they prove that Mary was confederate aforethought in the murder of Darnley. It does not necessarily follow, as J. F. N. thinks, that if the letters are forgeries, Mary is guiltless. The black fact still remains that she married the man who was accused of being the murderer of her husband; she knew of the accusation, and even if she had held it to be false,—which she could not have held,—such a marriage would have been worse than the death which any woman of womanly feeling would rather have inflicted on herself. This is now the whole of the matter. In this much Mary was guilty; yet some pity will always be accorded to her; she was surrounded by a rascal crowd of lying nobles, who were to her much what the witches were to Macbeth, driving her on her fate, whether she would or no. She will never cease to be an interesting character, and she has never had a better qualified advocate—or judge rather—than J. F. N. But the best advocates occasionally forget themselves. In one page J. F. N. speaks of Mary's marrying Bothwell only after he had been "solemnly acquitted of any participation in Darnley's murder." In another page the acquittal is pronounced "collusive."

Champagne: its History, Manufacture, Properties, &c.; with some Prefatory Remarks upon Wine and Wine Merchants. By Charles Torey. (Hotten.)

SOME of Mr. Torey's prefatory remarks are amusing. His denunciation of foreign wine-dealers, and his constantly recurring allusions to respectable English merchants who pay rates and taxes (as if that was a guarantee for the quality of their wines), have a somewhat personal aspect. The account of the manufacture of champagne is perhaps not very novel, but it has many points of interest, and the recommendation to dinner-givers as to the liberality in the supply of champagne and care in its selection, will be indorsed by diners-out in general. We do not know if many will be found to agree in Mr. Torey's preference for champagne at a temperature of fifty-four to iced champagne, but we suppose all are entitled to their opinions.

Ice: a Southern Night's Dream. (Low & Co.)

THE author of this book, which in some measure illustrates Portugal, writes a preface which he hopes will not be read. His text he elucidates by notes, but the reader is enjoined to keep to one or the other, and on no account to read both, but at his own cost and peril. This sort of conceit is enough to repel any one who opens the book from perusing the Fitts, instead of chapters, into which it is divided. There are, nevertheless, some pretty stories and romances of Portuguese history in them. We do not get to 'Ice' and mountains till the fifth and last Fitt, which seems to be written for the sake of showing how the narrator, who had been travelling on the wings of Faery, was aroused from the visionary voyage: "Well, you are nice people, going out all the evening, then talking yourselves to sleep here in the garden. History—stuff and nonsense! You have been asleep and jabbering the greatest rubbish in it, these two hours, while the snails, and serves you right too, have been crawling all over your faces in the dew." After which

come the lines of German verse, in which it is said that bodily wings do not well associate themselves with wings of Fancy, but, notwithstanding, feeling will go a-head with creatures—larks, eagles, or storks—whose manner is to keep moving.

The Student's Grammar of the Hindi Language.
By the Rev. W. Etherington, Missionary, Benares. (Trübner & Co.)

THIS Grammar has been approved by the Government of the North-West Provinces on the report in its favour of the Director of Public Instruction. A copy of it has been placed in the library of every Anglo-Hindi school in those provinces. The *Friend of India* passes high encomiums upon it, but says the terminology is not always perfectly correct, and that the idiomatic peculiarities have been treated in a manner "in the main correct, and capable of being further elaborated." With reference to this qualifying of what appears to us well-deserved praise, we will say that nothing, of course, is perfect, but this Grammar is at least many strides ahead of any of its predecessors. Chapter 2, on euphonic changes, is all that can be desired; nouns, adjectives and pronouns are well dealt with in the three following chapters without opening any occasion for remark, and it is not till we come to Chapter 6, on the verb, that we meet with anything which calls for criticism. Here we think it would have been better to have classed the tenses distinctly under the moods, and not to have given one form of the imperative in the middle of the indicative, and another form at the end of all, after the verbal noun. The same may be said as to the subjunctive. Future and past conditional are quite as expressive, and less strange to the ear, than prospective and retrospective conditional; and we miss the compound future. The use of *ne* with the past tense of transitive verbs is well explained and illustrated by Mr. Monier Williams's note. The last chapter, on Prosody, by Mr. Christian, is most valuable. Hindi is a language in some respects not well suited to poetry; it is harsh and guttural, but for an epigram or a proverb few tongues surpass it. In the Syntax we think here and there a vulgarism has been admitted as an example. We do not believe that an expression like *Kaun tokre men* would be found in any book, and we must class it with "those sort of things," "laying on the table," and similar blunders. *Kaunse tokre men* is, no doubt, right. With regard to Rule 252 we must say that *ne* is sometimes used with *bolna* also. We doubt the correctness of Rule 536. As we observe Mr. Etherington is very particular about his table of errata, we present him with some additions to it. In the note at p. 111, l. 2, there is a misprint; as also at p. 133, l. 1. We cannot assent to the note at page 145. At p. 155, l. 6, *ri* for *dhar*; p. 167, last line, *opportunity*; p. 170, l. 4, "Kain" for *Kaun*; and shortly after "Kachh" three times for *Kuchh*; p. 184, l. 8, "baitne" for *baithe*. At p. 193, *Hindoo* and *Hindus* occur in the same page; p. 194, last line, *clases*; p. 216, l. 6, *alloted*.

We have on our table *The History of Greece*, by Prof. Dr. E. Curtius, translated by A. W. Ward, M.A., Vol. 3. (Bentley).—*The Great Duel, its True Meaning and Uses*, by W. R. Greg (Trübner).—*Wonders of the Human Body*, from the French of A. Le Pileur (Blackie).—*Hips and Haws; or, Double Acrostics*, edited by A. P. A. (Hatchard).—*The Miscellaneous Works of Sir Walter Scott*, Vols. 29, 30 (Black).—*The Church and the Churches in Southern India*, by J. A. Lobley, M.A. (Bell & Daldy).—*Mis-read Passages of Scripture*, by J. Baldwin Brown, Second Series (Hodder & Stoughton).—*The Word and the Work of Christ in New Zealand*, by the Rev. P. Barclay, M.A. (Edinburgh, MacLaren).—*A View of the Nature and Strength of the Experimental Evidence of the Gospel* (Simpkin).—*My Little Note-Book of General and Bible Knowledge*, by H. F. (Simpkin).—and *Poesie di Benedetto Prina* (Foreign).—Also the following pamphlets:—*Napoleon III., the Empress Eugénie, the Prince Imperial, and the Franco-German War*, by D. G. F. Macdonald, LL.D. (Steel).—*The Villages around Metz*, by R. S. Watson (Newcastle-upon-Tyne, Carr).—*The Increase of Capital*

(Pickering).—*'Lothair' and its Author*, by J. Ingle, M.A. (Hall).—*Tommy Toddles's Comic Almanack*, 1871 (Simpkin).—*Analytical Review of Twelve Sermons by an Orthodox Rabbi* (Macintosh).—and *La Belgique en 1870 et le Parti Flamand* (Foreign).

ANNUALS FOR 1871. [Third Notice.]

THE Annuals that we have now to notice are most of them of a special character. *Who's Who?* (Baily) is an exception, but we need not dilate on the characteristics of so well known a volume. We have four ecclesiastical publications, *The York Diocesan Calendar* (Parker), an edition of the Church Calendar adapted to the Northern Diocese; *The Guide to the Churches of London* (Metzler & Co.), a useful publication, that still, however, would admit of much improvement; *The Clerical Year Book* (Dennant), a new venture, disfigured by a good deal of bad taste, and loaded with matter that has no proper place in a book of this kind; and *The Portuary Kalender* (Parker), a manifesto of a section of the advanced High Church party.

The *Commercial Law Annual* (Cate) is the embodiment of a good idea, which, as time goes on, will probably be well worked out. "The object of the Editor," we are told in the preface, "has been to make it a book of reference for the coming year, useful alike to the legal practitioner and to the general reader." In one respect the Editor scarcely does himself full justice; the Annual contains something more than recent decisions and recent legislation, for a considerable portion of it is occupied by forms of bills of exchange, ordinary money bonds, and other legal documents of a simple kind. To these are added some short and correct directions as to the meaning of the documents, and the proper mode of executing them. Then we find one or two tables of interest, &c., and then some instructions on procedure in the superior and other Courts. The author will learn by experience how to expunge what is out of place, and to retain what is useful in a summary of this kind. The "Elementary Education Act, 1870" (which occupies forty pages), is altogether out of place. *The Financial Reform Almanack* advocates, under the guise of an almanack, the views of the Financial Reform Association. *The Rowing Almanac* gives a great deal of information in a short space, and is well suited to the wants of those who are likely to use it.

Ἐθνικὸν Ἡμερολόγιον τοῦ ἔτους 1871, ἐκδοθὲν ὑπὸ Μαρίνου II. Βασιλέως, (Leipzig, Brockhaus; Athens, Constantinos), is a Modern Greek almanack, very handsomely got up, and supplying a really wonderful amount of information, and no little amusement. It contains, among other things, a table of Church festivals; a list of national, royal and public holidays; an astronomical and ecclesiastical calendar, with the Eastern and Western reckoning side by side; a list of the Turkish months; a table for finding Easter as observed by Orthodox and Latins up to 1890, &c.; while the rest of the volume (about 540 pages) is taken up with literary contributions. The first of these is an interesting and instructive article on Greek and Roman antiquities, by Prof. Rossopulos, profusely illustrated with steel engravings. His description of the average sight-seer is painfully true: "Ὅσοι περὶ πᾶσα περίοδον ὑπὸ τῶν ἑλληνικῶν ἐν ταῖς αἰσούσας, ὡς καὶ αὐτοὶ, εἶδα παραδείγματα τοιούτων νεκροκρίνων ἐκ τῆς διασφαιρῆς." The comparative number of antiquities in Rome and Athens may be measured by the amount of time requisite for inspecting them. Prof. Rossopulos considers three days in Athens about equal to three months in Rome. The archaeologist's first impression, he tells us, on beholding the treasures of Art which crowd the Imperial city, is one of awe and amazement; but careful examination and a degree of familiarity breeds, not indeed contempt, but a very modified admiration. There is nothing to compare in architecture with the Parthenon or Theseum; and the appearance of perfect preservation in the sculptures and bas-reliefs is the result of an artificial patching up; the consummate skill exhibited by the Italians in restoration damaging the archæo-

logical value of the memorials in exact proportion as it charms the eye. Prof. Rossopulos has visited Florence, and compares the Florentine with the Capitoline Venus in a not less discriminating than appreciative manner. We have read with pleasure several of the other contributions. There are some good verses in ancient Greek, by Prof. Philippus Ioannou; an account of the many benevolent institutions at present, to all appearance, flourishing in Athens; and a great deal more besides. The book also contains some decent dance music and several songs, of which both words and melodies are pleasing. With all its attractions, the compiler informs us that the volume would have been still better than it is, had not the siege of Paris deprived him of many promised illustrations; while the faithlessness of certain subscribers has left him out of pocket to the extent of 6,000 francs.

LIST OF NEW BOOKS.

- Theology.**
Blomfield's Sermons in Town and Country, 12mo. 5/6 cl.
Gavazzi's No Union with Rome, an Anti-Eirenicon, 12mo. 3/6
Lobley's The Church and the Churches in Southern India, 4/6 cl.
McCombie's Sermons and Lectures, cr. 8vo. 4/6 cl.
Morton's The Church Circle, cr. 8vo. 5/6 cl.
Naville's The Problems of Evil, translated by Shalders, 4/6 cl.
Our Childhood's Pattern, Tales upon Life of Holy Child Jesus, 3/6
Paddy's Dawn of the Second Reformation in Spain, 12mo. 5/6 cl.
Rainbow (The), a Magazine of Christian Literature, Vol. 7, 7/6
Sequences from the Sarum Missal, with trans. by Pearson, 6/6 cl.
- Law.**
Hunter's Suit in Equity, 6th edit. by Lawrence, cr. 8vo. 10/6
Ortolan's History of Roman Law, by Pritchard and Nasmith, 23/
Rouse's Practical Conveyancer, 3rd ed., Sup. to 1870, 2 vols. 39/
- Poetry.**
Bell's English Poets, re-issue, Vol. 20, 'Ballads and Songs of the Peasantry of England,' 12mo. 1/8 cl.
Birch's Reveries of Song, 4/6 cl.
Canones (The), a Tale in Verse, 12mo. 5/6 cl.
Hake's Madeline, and other Poems and Parables, cr. 8vo. 7/6 cl.
Halford's The Angel, an Idyl, 12mo. 4/6 cl.
Translations and Thoughts in Verse, by Rose, 12mo. 3/6 cl.
- History.**
Yonge's Parallel History of France and England, sm. 4to. 3/6
- Geography.**
Bevan's Manual of Modern Geography, 2nd edit. 7/6 cl.
- Philology.**
Contanseau's Précis de la Littérature Française, 3rd edit. 3/6
Abrégé de l'Histoire de France to 1860, new edit. 3/6
Routledge's New Latin Dictionary, by Vines, 32mo. 1/6 swd.
Webster's Complete English Dictionary, by Goodrich, n. ed. 10/6
- Science.**
Allen's Lectures on Aural Catarrh, 12mo. 6/6 cl.
Browne's Ammunition, Part 2, For Riffed Ordnance, 8vo. 2/6
Browne's Army Tests in Arithmetic, with Answers, 12mo. 2/6
Edwin's Traverse Table, with Compass Courses, 8vo. 4/6
Gamble's Military Drill Models, in box, 7/6
Green's (G.) Mathematical Papers, edited by Ferrers, 8vo. 15/6 cl.
Jones's Organisation of Animal Kingdom, new edit. 8vo. 31/6
Le Pileur's Wonders of the Human Body, 12mo. 4/6 cl.
Macdonnell's Lectures, &c. on Surgery, Part 1, 8vo. 2/6
Martin's Microscopic Objects Figured and Described, 8vo. 14/
Oldham's What is Malaria? &c., 8vo. 7/6 cl.
Reclus's The Earth, trans. by Woodward, 2 vols. 8vo. 20/
Student (The) and Intellectual Observer, Vol. 5, 8vo. 15/6 cl.
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BOOK-CANVASSERS.

Art's Club, Hanover Square, Jan. 16, 1871.

WILL you allow me to bring under your notice the enclosed correspondence, and the facts attending it?

Some little time back, when calling on some friends, two maiden ladies living in Gloster Crescent, Hyde Park, I was asked by them to read the documents which I now enclose, and see if I could help them out of a difficulty. On my asking for an account of how the matter originated, one of the ladies gave me the following version:—"One evening the servant announced a gentleman as anxious to see me. On being shown in, the gentleman turned out to be a canvasser for the sale of an illustrated and annotated edition of the Bible being published by Messrs. Virtue & Co. in monthly numbers, of which he produced a subscription copy."—(I may here remark that I myself took the work in question eight years ago, so that it was no new publication.)—"On my saying that I did not wish for or require it, the man would not take a refusal, and by dint of persistency and advancing that Mr. So-and-so had ordered two copies, and Mr. So-and-so ten copies, naming neighbouring clergymen, so worried me that simply in order to get rid of him, I agreed to take the number he had, and offered him two shillings in payment. He then remarked—"I am not allowed to take the money or leave this copy, which is only a specimen copy, but if you will give me your address it will be sent to you to-morrow." He then produced a book, in which I wrote my address, without the slightest conception or understanding that I was thereby agreeing to take in the whole series, my only motive in taking the one number being to get rid of the man. The next day the number was left at my house and the money paid. A short time after a second number was brought, and on my refusing it, saying that I did not require it or mean to take it in, the answer was, 'Oh, but you must; you have signed an agreement to do so, and you will be compelled.' I then wrote to the agent, and the correspondence I now show you ensued."

On hearing my friend's version, the truth of which, knowing her character, I could not for one instant doubt, I took the correspondence, and the next day went to the Mansion House, and asked the Chief Clerk for his opinion. He considered that my friend had by signing legally rendered herself liable, but that he did not imagine that Messrs. Virtue & Co. could sanction such sharp practice, and advised me to write to them. The next day I went to see Mr. Rae, the writer of the first letter. His manner and language were in consonance with the gross impertinence of his letter, he going so far as to tell me that no doubt my friends had told me a parcel of lies; that he was quite used to this sort of thing; and that no doubt it would be a cheap and useful lesson to them. On my telling him that I should expose the whole affair in the public journals, he answered, "Oh, we are used to that too; it will be a good advertisement for us." I then wrote to Messrs. Virtue & Co., stating the whole of the facts, and enclosing copies of the correspondence, saying that I could not imagine such proceedings were taken with their sanction; that I intended to expose the conduct of their agent Mr. Rae, but that before doing so I wished to know whether they did recognize him, and whether his method of doing business was with their cognizance and sanction. To this letter Messrs. Virtue & Co. have not replied, so that I presume they do fully approve of everything done by the said Mr. Rae.

I now therefore venture to bring the whole disgraceful affair under your notice, hoping that you may feel inclined to call public attention thereto, and so perhaps put unsuspecting ladies on their guard against these touting agents of Messrs. Virtue & Co.

H. E. JESTON.

"31, Farringdon Street, E.C., 7/12, 1870.

"MADAM,—We observe from our deliverer's books, that you decline to receive and pay for Dr. Jameson's Bible, for which work you subscribed your

name, and have taken and paid for one part. As to your liability, we beg to refer you to the annexed reports of similar cases, and trust you will see the propriety of saving yourself further trouble and expense in the matter, by taking the following parts of our deliverer, on his next call. We are, Madam, your obedient servants, for Virtue & Co.,

J. G. RAE."

Miss —."

On the back pages of this circular are printed "Decisions of Court in cases of Refusal to take the works subscribed for." "Blackie & Son v. Cranston," &c.

"London, 31, Farringdon Street, Nov. 23, 1870.

"MADAM,—In reply to yours of yesterday, I beg to enclose you a copy of your order: this don't look like ordering a part on approval. If you are so utterly regardless of your own interest as to sign such a document from the statement of a mere stranger this will not be an expensive lesson for you. The book of itself is the most beautiful edition of the Bible illustrated ever published; at the same time if you dislike the character of the book I shall be most happy to exchange your order for any other work of equal value in our Catalogue. I am, Madam, your obedient servant, J. G. RAE."

"Miss —, Gloster Crescent."

PARIS AND THE WAR.

(Par Ballon Monté.)

Paris, Jan. 5, 1871.

THE disasters of 1870 and the prospects of 1871 have naturally called forth a flood of poetry and prose, and have given new life to productions that we had well-nigh forgotten. Of the latter class is a poem, published by M. Victor de Laprade in 1868. A young man refuses to aid Napoleon's ambition in 1814; but when, in the following year, France was invaded, he flew to arms. The following extract might almost have been written yesterday:—

Tu sais bien qui nous va cette honte et ce deuil !
Quel est l'homme enlûné de sang et fou d'orgueil,
Qui nous ôta l'honneur et corrompit l'histoire
En nous tenant quinze ans gorgés de fausse gloire;
Qui courba tant de fronts fiers devant les bourreaux,
Qui fit tant de laquais avec tant de héros;
Ce contempteur profond de la nature humaine
Qu'il nous faut à jamais, charger de notre haine!
L'invasion du sol, les périls d'aujourd'hui,
Nos propres lâchetés, tout est son œuvre à lui!
Chacun, lui rétorquant sa première insolence,
A droit de lui crier: Qu'as-tu fait de la France?
Mais laissons-là cet homme et son trône abattu..

The new edition of the work is admirably printed and illustrated. M. Albert Millard has dropped his satirical pen, and becomes serious on the subject of the past and the opening years.

The assertion of a Berlin paper, that the bombardment of Paris only waited for the psychological moment, caused considerable amusement here; and a young poet, M. Poiret, has seized upon it in some verses, which were recited at an entertainment given by a battalion of National Guards. The famous archi-republican, archi-poet Gagne could not remain mute on such an occasion; he proposes that the King of Prussia should proclaim himself "President of the Archi-Republic," and writes a little drama on the subject. You will see that our friends here are not struck dumb with terror by threats from without or deprivations within the walls.

In spite of the bombardment of the eastern forts, which has this morning redoubled in vigour, the tone of the public mind has decidedly improved. "In spite" is perhaps a wrong expression,—I should rather say, in consequence of the bombardment; for it commenced on the 27th ult., and has never ceased since.

The impression is that Paris is impregnable by the enemy, whatever fate may be reserved for it and its inhabitants; and even though this may prove a mistake, Paris has done herself immense honour; and if she fall she will fall nobly.

A hundred able pens are occupied with the subject of the war and the prospects of Paris, and few attract more attention than that of M. Edgar Quinet, who ushers in the year with an "En avant!" "Who is likely to be the gainer in this war," he

asks, "France or Germany? France is delivered of Caesarism, and Germany delivered up to it. We are rising, she is being abased. She wants an Emperor now that we have vomited ours. The glory of the man of Sedan has created envy in her breast. Germany is about to take on her the renewed monstrosity of the *Bas-Empire*; she is entering with the accursed past, from which we have escaped; she takes up the skin which the snake left at Sedan and Metz. We hold out our hand to modern living Liberty; Germany accepts the twelve degenerate Cæsars. On which side is the life? Whose is the victory? Conservatives and liberals of Germany are both morally put to the rout, for both are forced to go against their principles, and to take up arms." The Germans will probably find out the bitter truth of these words before long; but they will probably know how to cure the mischief! The following passages are in another strain, and I prefer to give them in the original:—"Gloire unique, occasion sans pareille qu'il ne faut pas laisser échapper! Faire mourir de faim d'un seul coup toute l'élite, toute l'intelligence de la nation française, tous les écrivains de France, penseurs, historiens, poètes, philosophes, matérialistes ou spiritualistes, peu importe; tous les artistes, sculpteurs, peintres d'histoire ou de paysage, architectes, tous les savants, chimistes, physiiciens, naturalistes, médecins, tous les membres des cinq instituts, tous les professeurs, tous les orateurs et hommes d'État, s'il en reste; et je ne parle pas du peuple, qui périra sans mémoire, pour faire nombre. Quelle idée de génie! Quelle occasion d'en finir avec une nation rivale! Honneur, gloire à une conception si grandiose! Poètes et prosateurs, artistes et savants, qu'ils tombent d'inanition sur les places publiques! Alors le rêve de l'Allemagne sera réalisé. Elle primera enfin dans les arts, les lettres, les sciences, la philosophie et l'esthétique. Le recteur de l'Université de Berlin, assisté du docteur Gervinus et du docteur Mommsen, régentera Paris. Sans cela quand donc viendra pour l'Allemagne le règne de l'esprit? Il court risque, en vérité, de n'arriver jamais." The satire is biting, and the exaggeration even is not out of place: monstrous crimes against civilization deserve condign punishments.

M. Quinet is ranked with the optimists, but the spirit of his writing is to be found anywhere. It may be said that the most valiant words will not form armies, but the assertion would only be half true; whatever may happen here, the seeds of redoubled hatred have been drilled deep into the French mind, and they will produce the plants from which they sprang; and the longer the barbarous policy of Prussia is continued, the greater her present successes, the longer, the more virulent, and the more terrible will be the revenge. France will not be crushed out of existence—unless it be by her own folly; and her late lesson must, one would think, have cured her of some of that.

M. Vinet salutes the new year in much the same spirit, though in a different tone. After reviewing the past year, he says: The conclusion M. Vinet arrives at is that France has escaped a grand danger. "Too hasty a peace—peace after Sedan!" Such a peace he considers would have been, must have been, dishonourable to France, and that she has escaped. That she will eventually come victoriously out of the struggle he also is sanguine.

G. W. Y.

THE BURIAL OF SIR JOHN MOORE.

THE extent of licence which may be permitted in poetry descriptive of historical incidents, is not in all cases the same. When Scott speaks of his Lord Marmion, a person of his creation, or when Mr. Tennyson describes King Arthur or the knights and ladies of his court, they may say what they please, provided they are true to human nature. But when Scott describes the battle of Flodden, the same freedom cannot be permitted; he must adhere rigorously to the principal manoeuvres of the fight. Still more, when an author describes an incident connected with our own times and in the memory of many of us, no departure from strict fact can be allowed. The realities come too close

to us, and the narration approaches too near to the character of historical instruction, to permit that truth be in any degree sacrificed for the sake of supposed poetic ornament. The language may be rich, figurative, or allegorical, but the statement of facts must be substantially accurate. I propose to examine, by reference to this canon, Wolf's well-known ballad on the Burial of Sir John Moore, and to add some literature connected with that subject. We possess original accounts, remarkably full and accurate, by eye-witnesses of the death and burial of Sir John Moore; and I will premise some extracts from these, bearing upon the points which are to be treated afterwards.

James Moore's History of the Campaign:—"He (Sir John Moore) continued transacting business [1809, January 16] until a little after one o'clock, when his horse was brought. . . . He had not proceeded far on the road towards the position of the enemy when he received a report from General Hope 'that the enemy's lines were getting under arms.' . . . He struck spurs into his horse and flew to the field. The advanced pickets were already beginning to fire at the enemy's light troops. . . . A cannon-ball struck his left shoulder. . . . His friend, Colonel Graham, now dismounted to assist him; and, from the composure of his features, entertained hopes that he was not even wounded; but, observing the horrid laceration and effusion of blood, he rode off for surgeons. The general was carried from the field on a blanket, by a sergeant of the 42nd and some soldiers. . . . Light now began to fail, and the French had fallen back on every point; yet the roaring of cannon, and report of musketry, continued till dark. . . . The darkness of the night made it impossible to pursue the enemy. . . . At ten o'clock he (General Hope) ordered the troops, by brigades, to move from the field and march to Coruña. Nearly the whole army were embarked during the night [of January 16]. The pickets were withdrawn before daylight, and immediately carried on board the ships also; so that nothing remained ashore except the rear-guard. . . . The French had no disposition to renew the engagement; but when the morning rose and they saw that the British were gone, they pushed on their light troops to the heights of St. Lucia. In the forenoon of January 17 they got up some cannon. . . . At two o'clock General Hill's brigade embarked under the citadel; and during that night and the following morning [January 18] General Beresford sent off all the sick and wounded whose condition admitted of their being removed; and, lastly, the rear-guard got into the boats without the slightest effort being made by the enemy to interrupt it."

Account given by Captain (afterwards Sir Henry) Hardinge:—"Our horses were touching, at the very moment that a cannon-shot from the enemy's battery carried away his left shoulder and part of the collar-bone, leaving the arm hanging by the flesh. The violence of the stroke threw him off his horse, on his back. Not a muscle of his face altered, nor did a sigh betray the least sensation of pain. The blood flowed fast. . . . Sir John assented to being removed in a blanket to the rear. In raising him for that purpose, his sword, hanging on the wounded side, touched his arm and became entangled between his legs. I perceived the inconvenience: and was in the act of unbuckling it from his waist, when he said, 'in his usual manner, and in a very distinct voice, 'It is as well as it is; I had rather it should go out of the field with me.'"

James Moore's History continued:—"As the soldiers were carrying him slowly along, he made them turn him round frequently, to view the field of battle and to listen to the firing; and was well pleased when the sound grew fainter. . . . So they proceeded with him to his lodgings in Coruña, the soldiers shedding tears as they went. In carrying him through the passage of the house, he saw his faithful servant, François, who was stunned at the spectacle. Sir John said to him, smiling, 'My friend, this is nothing.'"

Account by Colonel Anderson:—"After some time, he seemed very anxious to speak to me, and at intervals got out as follows: 'Anderson, you

know that I have always wished to die this way.' He then asked 'Are the French beaten?' which he repeated to every one he knew as they came in. 'I hope the people of England will be satisfied. I hope my country will do me justice. Anderson, you will see my friends as soon as you can. Tell them everything. Say to my mother' (here his voice quite failed, and he was excessively agitated). . . . A few minutes later he expired."

James Moore's History continued:—"This [the funeral] was now the subject of deliberation among the military friends of Sir John Moore who had survived the engagement; when Colonel Anderson informed them that he had heard the General repeatedly declare, 'that, if he was killed in battle, he wished to be buried where he had fallen.' General Hope and Colonel Graham immediately acceded to this suggestion; and it was determined that the body should be interred on the rampart of the citadel of Coruña. At twelve o'clock at night the remains of Sir John Moore were accordingly carried to the citadel by Colonel Graham, Major Colborne, and the Aides-de-Camp, and deposited in Colonel Graham's quarters. A grave was dug by a party of the 9th Regiment, the Aides-de-Camp attending by turns. No coffin could be procured, and the body was never undressed, but wrapped up by the officers of his staff in a military cloak and blanket. Towards eight o'clock in the morning some firing was heard. It was then resolved to finish the interment, lest a serious attack should be made, on which the officers would be ordered away, and not suffered to pay the last duties to their General. The officers of his family bore the body to the grave; the funeral service was read by the chaplain; and the corpse was covered with earth."

Southey's account is formed from these papers, with merely verbal alterations. (The copy of this work in the University Library at Cambridge contains notes in pencil, evidently written by a person who was present, and supporting the accuracy of the account.) Napier has expressly referred to these papers; but he has stated, apparently by misquotation, that "the hilt of the sword entered the wound." Alison's account is a combination of Napier's and Wolf's, inserting his own unauthorized expression, "interment by torchlight."

I will now compare with these statements the words of Wolf. The first stanza, "Not a drum was heard," &c., is probably correct. There is, however, no evidence; there is no mention of the presence or absence of soldiers and military honours. The first line of the second stanza, "We buried him darkly at dead of night," is totally incorrect. The circumstance which immediately determined the time of the funeral occurred shortly before eight o'clock. The decision was to be made, the minister of religion was to be invited, necessary arrangements were to be made at the side of the grave, and the body was to be brought out. It was, undoubtedly, past eight o'clock, on the morning of January 17, when the funeral took place. The sun had risen at twenty-five minutes past seven. The funeral, therefore, occurred in broad daylight. The second line, "The sods with our bayonets turning," is sheer nonsense; and it is gratuitous nonsense; an untouched town like Coruña and an untouched fortress like its citadel always abound with pickaxes and spades. The third line, "By the struggling moonbeam's misty light," is a poetical flourish. The moon was one day old, and was invisible during the night of January 16. The military historians advert pointedly to the darkness of the night. The fourth line is true (in regard to the digging of the grave).

The first line of the fourth stanza asserts, "Few and short were the prayers we said." The whole Funeral Service of the English Liturgy was read by the chaplain, with the solemnities usual in England. The last stanza but one states, "But half our heavy task was done when the clock told the hour of retiring." The impression which these lines are intended to convey, as to the imperfection of the grave-digging and the funeral, is totally incorrect. It is evident that at the time when the defeat of the French at every point was announced

(which was before dark, or before six o'clock on the evening of January 16,) Sir John Moore's death was near. The discussion as to the place of his burial seems to have taken place very soon after he expired. It is probable, therefore, that the men were employed to dig the grave by eight o'clock—at any rate, long before midnight. The work proceeded uninterruptedly till nearly eight on the morning of January 17; it was executed by willing men, under the eye of officers who adored the late General; and the soil in which they worked was not the natural hard earth, but the made-ground of an artificial rampart. It is probable, therefore, that the grave was very deep. In a work like digging a grave, of somewhat indefinite character, a determining cause is sometimes wanted to decide the time of leaving off; and the stray cannon-shots of the French afforded such a decision; but there is no appearance of hurry. I have already alluded to the deliberate and solemn character of the religious service. The British troops held undisturbed possession of the town till the morning or middle of January 18, or between twenty and thirty hours after the actual funeral; and there would not have been the smallest difficulty in carrying the body for interment in England; but it was deemed an imperative duty to follow out Sir John Moore's known wishes as nearly as possible.

It appears to me that this poem has obtained a celebrity very far beyond its merits.

I will now explain the source of another poem on the same subject. Fifty or sixty years ago, when the provinces were much less closely connected with London than at present, and each county town was a real metropolis to its neighbourhood, it was customary for the principal booksellers in such towns to publish annual pocket-books, which, in addition to the proper contents of a Calendar, contained original enigmas, charades, and general poetry, contributed by the publisher's friends. (It was in one of these, I think, that Thomas Moore's earliest poetry appeared.) The following poem was published in an Ipswich pocket-book; its date must have been about 1813. I give it from recollection, acquired without the effort of getting by heart; it is possible that I have made small verbal mistakes, but there is no serious error.—

The British Soldier passing the Ramparts of Coruña.

Pause, pause, weary steed; now the day is declining,
And the sun gilds the western horizon afar;
As his last ray of glory is splendidly shining,
It beams on the grave of the Pride of the War.
Oh, dear is that spot to the soldier's proud heart;
The grave of his general his bosom reveres;
No shame will a blush to his rough cheek impart
As he stops for awhile to bedew it with tears.
How glorious the days when we saw him surrounded
By his troops, whom he often to victory led!
How bitter the pang when we saw him fall wounded,
And appearing serene, though in anguish he bled!
Unconquered the hero; the prospect of death,
Its torture, its agonies, firmly he bore;
His country, his friends, had his last dying breath,
And his heart beat for them till that heart beat no more.
One duty remained: the sad tribute was ours
To enshrine the dear sacred remains of the brave;
And while night, doubly gloomy, o'ershadowed the hours,
In silence, in sorrow, we dug him a grave.
At morning, amid the loud cannon's hoarse roar,
While revenge, sternly glowing, dried sorrow's sad tear,
Unconquered, unshrunk, the hero we bore;
And, wrapped in his mantle, we buried him here.
But, farewell, sacred spot! weary steed, pause no more;
From the grave of my general I slowly depart;
Though his ashes may rest upon Spain's foreign shore,
His memory will still be embalmed in my heart.

This poem contains nothing ridiculous and nothing inaccurate; and its general tone is more pleasing to me than that of Wolf's ballad.

Perhaps I may take this opportunity of inserting two stanzas, I believe from a pocket-book of the same publisher, and of nearly the same date. They may be accepted as evidence of the high style of composition frequently found in these specimens of anonymous poetry:—

On Seeing a Signature of Napoleon.

And is this, then, the fist affixed to decrees
From which Justice so often, indignant, recoils,
When it bids the strong arm of Rapacity cease
The throne and the cottage alike for its spoils;

When it decks in the trappings of grandeur a slave,
Who must bow with obedience to every command;
When it stoops to dishonour the sword of the brave
With deeds only fit for a murderer's hand?

I do not remember the continuation of the poem,
but I think these stanzas worthy of preservation.
A. B. G.

OUR LEIPZIG LETTER.

Leipzig, January, 1871.

THE new year, so far as literature is concerned, has been worthily inaugurated by the publication of the first volume of the fifth edition of Gervinus's 'History of German Poetry' (Leipzig, Engelmann). This new edition is in some parts almost wholly re-written, the author having availed himself of the results of recent investigations, contained in various works and in periodicals devoted to special inquiries into the early and subsequent literature of Europe. But what invests the work with a peculiar interest just at this moment is the remarkable Preface, which is already forming the topic of the day, and, from the weight of Gervinus's authority and character, is likely to exercise a deep influence. For this reason, I believe it may not be unwelcome to the reader if I reproduce it here in *extenso*, omitting only the last few lines, the purport of which is already conveyed in my preceding statement.—

"It is not without a feeling of melancholy that I send forth this new edition of 'The History of German Poetry.' The former editions were dedicated to my three friends, the brothers Grimm and Dahlmann, whom I cannot any longer address on this occasion, for all three have passed away from among the living. If the fact of my being unable to address my words to them is in itself afflicting enough, the reflection as to what I should say to them were they still living among us, is almost more distressing still. Allied to the one by the bonds of fellow-citizenship, and to all by similar studies, sentiments and fortunes, I was always disposed to discuss with them current events and matters connected with the Fatherland; the repeated dedications even of this book were made use of for this purpose. And now that it re-appears, I feel as if the departed friends, too, were putting the question to me which I have so often to hear from the living ones, viz. why I do not rather present to them the continuation of an incomplete work than the re-cast of a complete one;—why, just at this time of the boundless patriotic hopes of the German people, I have not bestowed my sympathy and activity on the politics of the present, rather than on the literature of the past time? And on this, as on every other question of a political purport, I should prefer giving the answer to my dead friends rather than to any one else, because I know my sentiments on the latest era of German history to be much more akin to theirs than to those of the great mass of the living, whose intoxicated enthusiasm, called forth by our present position, and whose giddy expectations of our immediate future they would have shared no more than I do. Certainly, those two antiquarians, full as they were of reverential love for our glorious country, would have trembled with joy at the prospect of the restoration of lost tribes to the German family; certainly that profoundly earnest historian would have revelled in witnessing the mighty drama, in which Nemesis, who seldom so clearly displays her activity, hurled the French potentate from his personal rulership down into the self-dug pit of annihilation; but the joy would have had a bitter taste and been incurably marred by the recollection of the events which, four years ago, inaugurated the new power and unity of Germany. Two of those men were present and took an active part when, in 1848, the hegemony of Germany was freely and willingly offered by the German people, from the bottom of their hearts and with open hands, to the royal house of Prussia. Had they lived to see how, eighteen years later, when Prussia, after the Bohemian war, with incontrovertible authority commanded the fortunes of Germany, the most enviable of all situations was neglected, in which a noble use of victory could have healed the wounds left by the civil war even more rapidly than they had been inflicted; could have rallied the whole of Germany, with its members

unimpaired, into a true free league under the protecting sovereignty of Prussia, and thus for all future times have placed Germany on a solid basis, unassailable, and—which would have been the infinitely greater gain—unassailed by foreign powers, and at home secure for ever by the goodwill of the entire nation and all its tribes, had they lived to see how this prodigal favour of circumstances, in which a truly grand policy was traced, that would have resulted in imperishable and untarnished fame as well as in solid power, was forfeited; had they lived to see how the proffered hand of Germany with her petty states, after being made to smart in 1849, was in 1866 roundly cut off; they would, I am sure, not 'have inscribed the days in which those deeds were done, as high festivals,' as the poet says, 'in golden letters in the almanac,' but rather have expunged them as days of disgrace, violence, and breach of federal duty. Nor would they have regarded the great deeds of arms of 1870 as a gigantic sponge which is to efface at one touch the deep-seated discontent at the home affairs of Germany; for however admirable those deeds are, to him who looks on the history of the day, not with the eye of the day, but with that of history, they appear pregnant with incalculable perils, because they lead us into paths running directly counter to the nature of our people, and what is much worse, to the nature of the age. But I must forcibly tear myself from the temptation of continuing this imaginary conversation with the mute interlocutors: nay, even to reply to that first question (which indeed they would most easily have answered themselves), I should have to give an exhaustive account which, without enigmatical brevity, would have to enter into a critique of all the circumstances of the time; but to fit such a one into the narrow frame of a new dedication to the manes of my friends has been rendered impossible by the very momentousness of the most recent events. I must reserve it for another opportunity, which will probably not be long in coming."

After mentioning the *Illustrated Almanac* for 1871, published by J. J. Weber of this town, and strongly recommending it to all Germans living abroad who wish to keep well informed of the achievements of German art, science, literature, in fact, of the progress of all departments of German and international life, on all of which the Almanac contains well-digested and trustworthy information, I must retrace my steps and return to the old year, which did not close without enriching our literature with some more valuable publications not mentioned in my last letter.

A pamphlet, by Prof. W. Watterich, of Münster, on 'The German Name of the Germans and the Ethnographical Question of the Left Bank of the Rhine,' is a learned historical disquisition on a long-disputed subject. As the title shows, the author arrives at the conclusion that "Germans" is a word of German origin, implying "men of the Ger," or "javelin." One of the best books published within the last few months is Johannes Scherr's 'Farrago' (Leipzig, Wigand). It contains lectures and essays on various historical subjects of the highest interest: among these I would especially point out those on Jean Darc, Queens Elizabeth and Mary, and Roger Williams, "the American prophet," as Scherr styles him. Without laying claim to original research, the author has the merit of having displayed great ability in handling well-worn subjects and investing them with a new charm, owing to the graphic and vigorous language in which he clothes his facts. For these he has gone to the best sources, while his diction may be likened to Mr. Carlyle's, with this difference, however, that it has a smoother flow and breathes a spirit totally opposed to the hero-worshiper. The book closes with a Diary, which Scherr kept from August to September the 16th, conveying his impressions as the tidings of the stupendous events of those memorable days reached him in his *villégiatura* in the Alps. Everywhere the author shows himself a bold, outspoken and uncompromising liberal,—or radical, as you in England would designate him. But, however advanced

he is in his opinions, both political and religious, he is a thorough idealist, and as powerful a champion of idealism and culture as Mr. Arnold or Mr. Ruskin. But I must hurry on to other publications claiming immediate notice. Among the recent contributions to the Beethoven Centenary, Richard Wagner's takes a high, perhaps the highest rank. The author has availed himself of the opportunity to enter into the philosophy of music as taught by Arthur Schopenhauer, and as treated in a paper in *Brendel's Anregungen* so far back as 1856 by the present writer. You yourself have allowed the pamphlet to be powerful and eloquent. Perhaps if Wagner had been more lucid in his exposition of Schopenhauer's theory, you would not have added that it is too rhapsodical for English taste. As Wagner has thus publicly declared himself an adherent of the Frankfort sage, at least so far as regards that portion of his system of which so great a composer must be held to be a well-qualified judge, our great physiologist, Prof. Dr. Johann Czermak, of this university, in a paper submitted to the Vienna Academy of Sciences, whose corresponding member he is, has investigated Schopenhauer's 'Theory of Colours,' and pronounced it to be a remarkable anticipation of the Young-Helmholz theory, now generally accepted in the scientific world. To the influence of Schopenhauer on our recent poets Prof. Zimmermann's able summary in your number for December 31 bears ample witness. F. Lipperheide, the indefatigable Berlin publisher, shortly before Christmas, got up another collection of twenty-two little volumes, chiefly containing the contributions of our poets to the war-lyrics of the past year, and sold for the benefit of the poor *Strasburg children*. Each poet fills a volume by himself. Of the same publisher's "Songs Offensive and Defensive," the ninth instalment has just left the press.

Brockhaus's *Blätter für liter. Unterhaltung* und *Unsere Zeit*, the one a weekly, the other a fortnightly review, both edited by R. Gottschall, are progressing remarkably well, and increase in circulation from year to year. *Unsere Zeit* emulates the *Revue des Deux-Mondes*, of which, by the way, no number has reached us since September the 15th. The first number of Hirzel's weekly *Im neuen Reich*, edited by G. Freytag and A. Dove, is out, and contains, among other articles, a poem by the former on 'The Imperial Crown.' D. A.

Literary Gossip.

MR. SWINBURNE'S new poem is ready for the press. It is said he has written a novel also.

WE understand that the article in the *Westminster Review* on the 'Social Condition of England under Henry the Eighth,' which differs so strikingly from Mr. Froude's view, is by Mr. J. Meadows Cowper, of Faversham, the editor of several of the rare tracts in the Early English Text Society's series on the 'Condition of Tudor England.'

IT is expected that the entries for the Cambridge Higher Examination of Women in July next will be decidedly more numerous than they have been for either of the two preceding ones. It is hoped that the examination will be held at London, Leeds, Liverpool, Rugby and Cheltenham.

THE first Part of Prof. Seeley's edition of Livy will appear shortly, with a Preface and long Dissertation.

A CATALOGUE of the Duke of Devonshire's Library is in progress. When will Mr. Christie-Miller and other possessors of rare collections give us a list of their book-treasures?

MAJOR RAVERTY is preparing for the press, for the Bengal Asiatic Society, a translation from the Persian of the 'Tabakāt-i-Nāsiri,' a general history from the earliest times to A.D.

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1259, by Abū 'Umr-i-Usmān, bin Muhammad, Al-Mināj, Jūrjānī. This work, printed in the original, forms the first volume of the Society's 'Bibliotheca Indica.' Major Raverty is also just about to publish a translation of Æsop's Fables into the Pushto or Afghān language, from the excellent version of the Rev. Canon James; and, through the kindness of Mr. John Murray, the translation will be illustrated by wood-engravings from the designs by Mr. Tenniel—an entirely unique feature in Oriental typography.

WE are to have a new Educational Paper, recording the proceedings of the School Boards. The paper is to appear in February, under the title of *The School Board Chronicle and Educational Reporter*.

A THIRD edition of Dr. Nicholas's 'Pedigree of the English People' is in preparation, containing considerable additions on the influence of the Norman Conquest, and on the opinions of writers, Continental and English, as to the physical characteristics of races. We learn that the portions of the work interdicted by Vice Chancellor James, whose judgment was reversed by the Lord Chancellor and Chief Justice Giffard, are to remain intact.

DR. ERNEST ADAMS, of Manchester, is preparing an edition of Shakspeare's 'Midsummer Night's Dream,' for schools.

It is a curious but significant fact that Mr. Herbert Spencer's writings can be bought at St. Petersburg in a Russian version, although none of them have appeared in a French or German translation. Mr. Mill's 'Subjection of Woman' has also found a translator in Russia, and not, we believe, in France or Germany.

MR. W. C. HAZLITT is compiling a Jest-Book for Messrs. Reeves & Turner.

MR. J. E. OLLIVANT, of Balliol College, Oxford, is about to publish a work on Mormonism and the present schism at Utah—the result of a recent sojourn at the Salt-Lake City.

PROF. WEBER, of Berlin, is printing a romanized edition of the Samhitā of the Black Yajur Veda. This is the only Samhitā now remaining unprinted. The Bengal Asiatic Society are publishing an edition with Sáyana's Commentary, in their 'Bibliotheca Indica,' two volumes of which have already appeared; but this edition progresses very slowly, as after twenty years, from continual changes in the editors, it is still only in the middle of the third out of the seven ashtakas. A careful and complete edition of the text, like that undertaken by Prof. Weber, will be an inestimable boon to Vedic students. Sáyana's commentary is no doubt of great importance, as no one denies that in the liturgical Vedas the traditional interpretation of the Hindus is entitled to great weight; but in the mean time, as manuscripts are very scarce, it is of still more importance that there should be an available complete edition of the text.

A NEW German paper, entitled *Südslawische Zeitung*, has appeared with the new year, under the editorship of J. Praus and J. Voncina.

THE first edition of Friedrich Spielhagen's last novel, 'Deutsche Pioniere,' having been exhausted in a few days after its issue, a second edition is now in the press.

UNDER the pseudonym of C. Abani an

Austrian general officer, who accompanied the French head-quarters from the beginning of the war to the siege of Paris, has published an interesting work entitled 'Im Lager der Franzosen,'—a narrative of an eye-witness of the war in France.

THE German occupation of Lorraine has given rise to the publication in Metz of a 'Recueil Officiel des Actes Administratifs du Département de la Lorraine Allemande,' printed in French and German, which, when completed, will form a continuation of the 'Recueil des Actes Administratifs de la Préfecture du Département de la Moselle.' The 'Recueil' now publishing will form one of the curious memorials which this war of surprises will leave behind it.

THE first two numbers have appeared of a new German novel entitled 'Ham und Sedan,'—an illustrated historical romance of the past and the present, by Michael Bürger. The novel, which is published by A. Wenedikt in Vienna, will be completed in about eighteen numbers at twenty kreutzers each.

PROF. BERNHARD TEN BRINK, of Marburg, is writing a University-Program, which is to appear next spring, on the birthday of William the Victorious, and is to contain a new edition of the General Prologue to Chaucer's 'Canterbury Tales,' made to show how much improvement of the text is obtainable from Mr. Furnivall's Six-Text print of the MSS. for the Chaucer Society, and how the Professor thinks that Chaucer should be critically edited. The Professor is revising the translation of the first Part of his 'Studies on Chaucer,' for the Chaucer Society.

COLONEL CARLO MARIANI'S work on 'The Italian Army in the Present and in the Future,' which lately received a gold medal from the *Società Pedagogica* of Milan, has now been printed. The author, by historical examples, endeavours to raise the dignity and character of the Italian army, and shows what advantages may be derived from the hard necessity and rough experience of war.

THE Princess Dora D'Istria, who has permanently taken up her residence in Florence, has just been elected an honorary member of the Academy Pico della Mirandola. The Princess is at present engaged in preparing an important work on the popular songs of Turkey.

WE may record a law book as a literary effort not without use. This is not always to be said of the productions of our legal brethren. This, however, is a book on the English rules of evidence, composed in Telugu, by C. Etiraja Madaliar, B.A.

THE Madras Government has devoted 20,000*l.* to the Senate House and buildings of the Presidency College.

GUSTAVO ADOLFO BECQUER, favourably known in Madrid as a poet, and connected with the periodical press, died on the 24th of December last.

SEÑOR RUIZ ZORILLA, President of the Spanish Cortes, has transmitted 40*l.* to Florence, as a subscription to the fund which is being raised for the purpose of erecting a statue to Savonarola there.

A NEW journal for Jewish literature has appeared at New York, and is published monthly, under the title of *The New Era*.

IN the enumeration of public records it is useful to state that the Public Records of the Colony of Connecticut, from 1706 to 1717, have now been published at Hartford, by order of the Legislature of the State.

It may be interesting to Scandinavian students to know that Mr. Trübner has extended his lists in the *Literary Record* beyond the range of remote and recondite subjects to a very liberal list of literature in Swedish, Norse and Danish.

CODE-MAKING, or "codification," as Bentham delighted to call it, is going on with vigour in South America: and this is not surprising, for the Spaniards left them a legacy of miscellaneous pettifoggery, which is by competent authorities esteemed to be nearly up to the mark of our common law and equity, reformed and unreformed. Now not only are the main States, as Chile and Bolivia, engaged in code-making, but the eight separate States of Columbia severally engage in the business, to the great benefit of the local lawyers. Thus, the State of Panama is having its own code compiled. In Chile the code committee is sitting, and in Bolivia an urgent application has been made by the Government that the code of criminal procedure shall take precedence. In the latter State it is proposed to have a civil remedy for damages against the authors of revolutions, insurrections and pronunciamientos.

WITH a view to promote newspaper production, the Government of Peru has issued a decree exempting printers from service in the national guard.

WE are promised from the pen of Mr. Garrett, Director of Public Instruction in Mysore, a classical dictionary of all the Indian deities and mythical personages recorded in standard works.

A RENEWED attempt at a combined Turkish and French commercial paper is to be started at Constantinople, under the title of *Takvim-i-Tijaret*, or *Gazette of Commerce*. The hope of the projector is to get the official advertisements. The only newspapers in Turkey that contain news are the English.

IN our review of the Hon. C. A. Winn's 'What I saw of the War,' we attributed the brave act of rescuing a wounded Prussian from the French fire to Major Forbes, the Correspondent of the *Daily News*: Mr. Winn informs us that the feat was performed by Sir Randall Roberts, Bart., the Special Correspondent of the *Daily Telegraph* and a Major in the London Irish Volunteers.

TWO short treatises on Pennsylvanian German are in course of compilation, a Grammar by Prof. Notz, and a Vocabulary by Mr. Rauch.

SCIENCE

Diseases of the Heart among Soldiers. By Arthur B. R. Myers. (Churchill.)

AT a time when the attention of all of us is more or less turned towards war matters, and when many of us are considering the probability of our transformation into soldiers, the sanitary condition of our army becomes a question of special interest. From a non-professional point of view, the main business of the soldier in time of peace may be regarded as simply to keep himself in good health and training; and his actual success in the attain-

STATISTICAL.—Jan. 17.—W. Newmarch, Esq., President, in the chair.—The following gentlemen were elected Fellows: Messrs. J. P. Beer, E. Johnson, W. B. Forwood, W. White, and A. W. MacKenzie.—Mr. W. Sprague, of Ottawa, Canada, was elected a Corresponding Member.—Mr. R. Dudley Baxter, M.A. read a paper 'On the Comparative Taxation on Real Property, Personality and Income.'

MATHEMATICAL.—Jan. 12.—W. Spottiswoode, Esq., President, in the chair.—The Rev. J. Wolstenholme, M.A. and Mr. R. B. Hayward, M.A. were nominated for election.—Mr. Walker gave an account of his paper 'On Systems of Tangents to Plane Cubic and Quartic Curves,' and Mr. Roberts stated the results arrived at in his communication 'On the Order and Singularities of the Parallel of an Algebraical Curve.' Discussions took place on the two papers.—Prof. Peirce, of Harvard, before a fully attended meeting, explained some of the methods employed in his work 'On Linear Associative Algebras,' and pointed out their bearing on Sir W. M. Hamilton's method of Quaternions.

ANTHROPOLOGICAL.—Jan. 17.—Annual General Meeting.—Dr. Beddoe, President, in the chair.—After the Report of the Council for 1870 had been read and adopted, the following resolution was unanimously passed: 'That the President for the time being, Mr. C. S. Wake, the Rev. D. Heath, and Mr. Brabrook, be delegates to act with Prof. Huxley for the amalgamation of the Anthropological and Ethnological Societies, with the same powers from this Society as Prof. Huxley has from his own.'—The President read his annual address, in which he touched on the late increase of Anthropological Societies on the Continent, and also on the attention which the science is at the present time receiving.—The ballot was then taken for the election of the Officers and Council to serve in 1871, with the following result: President, Dr. R. S. Charnock; Vice Presidents, Dr. B. Davis, W. C. Dendy, Sir D. Gibb, Bart., G. Harris, Dr. R. King, and Capt. Bedford Pim, R.N.; Director, C. S. Wake; Treasurer, Rev. D. I. Heath, M.A.; Council, J. G. Avery, Dr. J. Beddoe, Dr. H. Beigel, S. E. B. Pusey, E. W. Brabrook, Capt. R. F. Burton, S. E. Collingwood, C. O. Groom-Napier, Consul T. J. Hutchinson, Dr. G. Harcourt, Dr. T. Inman, J. Kaines, W. B. Kesteven, A. L. Lewis, Major S. R. I. Owen, F. G. H. Price, B. Quaritch, C. R. Des Ruffières, Dr. J. Shortt, and E. Villine.

MEETINGS FOR THE ENSUING WEEK.

- Mos. London Institution, 8.—First Principles of Biology (Educational Course), Prof. Huxley.
 — Entomological, 7.—Anniversary.
 — Architects, 8.
 — Social Science Association, 8.—Best Method of Providing Higher Education in Boroughs, Mr. R. Spence Watson.
 — Geographical, 8.—Recent German Arctic Expedition, Capt. Sir L. McClintock, R.N.
 TUES. Royal Institution, 8.—'Nutrition of Animals,' Dr. Foster.
 — Engineers, 8.—Strength of Lock Gages Discussion; 'Train Resistance on Railways,' Mr. W. Bridges Adams.
 — Ethnological, 8.—Languages and Tribes of East Africa, Rev. Dr. Steere; 'African Weapons and Implements,' Dr. Eychmacher; 'A Zulu Law Case,' Sir J. Lubbock, M.P.
 WED. London Institution, 7.—Conversations; 'Dust and Disease,' Prof. Tyndall.
 — Social Science Association, 8.—Is any Scheme of National Arbitration practicable? Prof. Leone Levi.
 — Archaeological Association, 8.—Notes on New Theories about Fairford Windows, &c., Mr. J. R. Planché.
 — Geological, 8.—Physical Relations of New Red Marl, &c., Prof. Ramsay; 'Reptilian Skull from Brooke, I.W., Mr. J. W. Hulke; 'Supposed Springs of Lithodromus Mollusca, Sir W. C. Trevelyan.
 — Society of Arts, 8.—Paper-making Materials and Progress of Paper Manufacture, Mr. P. L. Simmonds.
 THURS. Royal Institution, 8.—Davis's Discoveries, Dr. Odling.
 — London Institution, 7.—Action, Nature and Detection of Poisons, Mr. S. F. Harff.
 — Royal Academy, 8.—Painting, Mr. C. W. Cope.
 — Royal, 8.
 — Antiquaries, 9.—'Keynham Abbey,' Rev. H. M. Seath.
 FRI. Royal Institution, 8.—Recent Improvements in Production of Chlorine, Dr. Odling.
 SAT. Royal Institution, 8.—Laws of Life revealed in History, Rev. W. H. Channing.

Science Gossip.

It is with great regret that we learn the death of Dr. Mayo, the distinguished author of 'Elements of the Pathology of the Mind,' and many other important contributions to psychological medicine.

At the thirty-ninth annual meeting of the Royal Zoological Society of Ireland, the Rev. S. Haughton, Secretary, read the annual Report of the Council, in which it was stated that the aquarium

of the Society has fully realized the anticipations formed: it is kept constantly stocked with many varieties of sea-water and fresh-water fishes, and with sea-anemones, zoophytes, and crustaceans, procured from the coasts of Howth and Dalkey, in addition to rare forms of reptiles and fishes from America, presented to the Society by Prof. Wyville Thompson and Dr. Mapother. Several valuable additions have been made to the stock of animals during the year. Many valuable herbivores have died during the year of pleuropneumonia, including a sambar stag, a guanacho, and a llama. This result is mainly attributable to the deficient stabling accommodation for this class of animals.

THE retirement of Mr. Churchill, the eminent publisher, calls up recollections of the contrast between the medical publications of forty years ago and those of the present day. But it is not merely by attention to the outward appearance of his books that Mr. Churchill has done service: his "manuals" have greatly facilitated the progress of scientific study; he wisely employed rising rather than risen men, and has thus introduced to the public many valuable works that otherwise might never have seen the light.

A SOCIETY has lately been formed in Liverpool for the purpose of furthering the knowledge of coins, medals, &c., under the title of "The Liverpool Numismatic Society." The meetings are held every first and third Tuesday evening in the month, at seven o'clock, in the small lecture-room of the Free Library, William Brown Street. The Hon. Sec. is Mr. Charles Lionel Reis, Bank, 21, Lord Street, Liverpool.

A JOURNAL for Philology and Pædagogics in Danish has reached its ninth year of publication at Copenhagen.

BABOO KANYELALL DEY, a Bengalee chemist of local distinction, has been appointed a Fellow of the Calcutta University.

THE Madras Government is endeavouring to obtain from the Government of India authority to establish a Forest School. It is strange that in such matters the local action even of a Presidential Government has not been allowed. France, Turkey and Russia have scarcely more fully matured bureaucracy and centralization, or are more sensible of their evils.

OUR Government is making fresh efforts to open the trade route to Tibet from the Darjeeling side through the Chola Pass.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF PICTURES OF THE OLD MASTERS, associated with the Works of Deceased Masters of the British School, is NOW OPEN.—Admission (from 9 a.m. till dusk), one shilling; Catalogue, Sixpence; Season Tickets, not transferable, Five shillings.

JOHN PRESCOTT KNIGHT, R.A., Sec.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINTH ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN, at 5, Pall Mall East. Ten till Five.—Admission, One Shilling. Gaa. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES is NOW OPEN, at the Gallery, 53, Pall Mall, daily, from 9 till 6.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Gaa at dusk.—Admission, 1s.

THE ROYAL ACADEMY.

[Fourth Notice.]

THE series of Greuze's paintings comprehends several of his most popular and, as must be admitted, lascivious pictures, and includes works which attained the highest honours of picture sales when the San Donato collection was dispersed at the Hôtel Drouot, Paris, eleven months ago. Earl Dudley alone of Englishmen, so far as the present collection is concerned, was equal to the occasion, for although the late Marquis of Hertford expended 5,040 guineas for 'Les Œufs Cassés,' yet this work was obnoxious to the, in picture-dealing, damaging charge of being a *replica*, and it contains several figures, whereas *La Petite Fille au Chien*

(No. 398), which Prince Demidoff regarded as one of the most precious jewels of his collection, fell to Earl Dudley at the price of 3,560 guineas, being 17½ x 14 inches, upright. This exquisite trifle sold in London in 1822 for 703l. 10s. It is now here, and looking at it from a certain point of view it is exquisite, yet the painter rejects the greenish tint of the half-tones, the loaded texture of the flesh, and finds not enough in the intense voluptuousness of the expression, pure looking, although really most impure, as that is, to counterbalance the technical defects. *Le Matin*, or *A Young Female with Handkerchief Head-dress* (397): a damsel seated, regarding us over her left shoulder, looks innocence itself. The same owner gave 3,080 gns. for this example. *L'Enfant à la Pomme*, or *A Child with an Apple* (392), was sold to him for 1,240 guineas, a difference in price which was probably due to the excess of the characteristic greenness to which we have referred and to the coarseness of the handling. There is no vice in the little one's face. *A Young Female* (389), or *La Volupté* of the Demidoff catalogue, cost 1,240 guineas, and looks like a juvenile Magdalen who has not yet repented. There is an ugly, ill-painted picture here by Greuze, formerly called *Le Geste Napolitain*, now named *The Lover Discovered* (393), which cost Earl Dudley 2,120 guineas, to the astonishment of many who admitted the possible charms of the above-mentioned girls' heads: it is good for little in any category of Art. A Greuze belonging to Mr. Baring, *Girl with her Head dressed in a Handkerchief* (179), is an illustration of what we objected to in respect to the change of name in Sir Joshua's 'Portrait of Penelope Boothby'—not Brothy, as erroneously printed last week—to *Child in a Mob-Cap* (385). It would be easy to confound the title of Earl Dudley's *Young Female with Handkerchief Head-dress* (397) with that of the *Girl with her Head dressed in a Handkerchief* (179). Mr. Cholmondeley has a pretty, characteristic Greuze in *A Young Girl* (118), a well-known picture. This collection of Greuzes, comprehending some of the most charming of his works, will convince all who look at them that, whatever may be his merits in a certain direction, he is a very ordinary artist, an unpainter-like painter. Let us go out of the scented air of the saloons of the Regency and Louis the Fifteenth, that is to say, out of the company of these girls of Greuze's, their fit inhabitants, to breathe the breezes of English meadows, and look at something which had not a little to do with a reformation in French art.

In 1825 French landscape-painting was at a low ebb. Constable, then an A.R.A., sent to the Exposition at Paris the picture which is commonly known by its present title as *The Hay-Wain* (16). Exhibited originally at the Royal Academy in 1821, with the title 'Landscape—Noon' (339), it was unsold then, and was sent to the British Institution in the following year with its present title; but it attracted more admiration in Constable's own circle than without it, although there were not a few who appreciated it at its true value. He worked at it in the intervening twelve months, and it is worth while to quote one of his letters on this subject: "I have had some nibbles at my large picture of 'The Hay-Wain.' I have an offer of 70l. without the frame, to form part of an exhibition in Paris. I hardly know what to do. It might promote my fame and procure me commissions, but it is property to my family; though I want money dreadfully; and, on this subject, I must beg a great favour of you; indeed, I can do it of no other person. The loan of 20l. or 30l. would be of the greatest use to me at this time, as painting these large canvasses has greatly impoverished me." Again: "Sir William Curtis has a hankering after my 'Wain'; but I am not sanguine. It was no small compliment to the picture that it haunted the mind of the Alderman from the time he saw it at the Institution; but, though a man of the world, he is all heart, and really loves nature." Again: "January 17th, 1824. The Frenchman who was after my large picture of 'The Hay Cart' last year, is here again. He would, I believe, have both that and 'The Bridge,' if he

could get them at his own price. His object is to make a show of them at Paris, perhaps to my advantage." "My Frenchman has sent his agent with the money for the pictures; they are now ready, and look uncommonly well; and I think they cannot fail to melt the strong hearts of the French painters." Constable sold the two works "for 250*l.* the pair"; and "I gave him a small picture of 'Yarmouth' into the bargain." "The large ones (pictures) are to be exhibited at the Louvre, and my purchasers say they are much looked for at Paris."—"Collins called; he says I am a great man at Paris, and that it is curious they speak there of only three English artists,—Wilkie, Lawrence, and Constable (himself). This sounds very grand."—"Saw in a newspaper on the table a paragraph mentioning the arrival of my pictures in Paris; they have caused a stir, and the French critics by profession are very angry with the artists for admiring them. . . . They acknowledge the effect to be rich and powerful, and that the whole has the look of nature, and the colour, their chief excellence, to be true and harmonious; but shall we admire works so unusual for these excellencies alone? What, then, is to become of the great Poussin? They then caution the younger artists to beware of the seduction of these English works. All this comes of being regular critics." Thus we get a reflection of the powerful effect produced by this work in France. Brockenord wrote about this pair of landscapes to Constable shortly after this: "The French have been forcibly struck by them; and they have created a division in the school of landscape painters in France. . . . I saw one man draw another to your pictures with this expression, 'Look at these landscapes by an Englishman; the ground appears to be covered with dew.' This was true: they gave an impetus to, if they did not originate, the most admirable style of landscape-painting in France. After being exhibited a few weeks "in respectable situations in the Louvre," they were removed to posts of honour, and the proprietor asked 12,000*f.* for them; the French nation would have bought the one which is before us, but he would not part them. The pair were engraved by S. W. Reynolds while in Paris. Constable received a gold medal from Charles the Tenth, and gained, as his friends anticipated, heartier recognition from his countrymen than he enjoyed before. The picture now belongs to Mr. Henry Vaughan. *Arundel Mill* (4) is as "dewy" as it can be; the castle is in the mid-distance, at the foot of a foreshortened bank of trees; the red buildings of the mill are on the same vanishing line; two trees with bowed trunks are nearer to us than those structures. The whole is flushed with sunlight, and flecked by sun-shadows. This was, we believe, Constable's last picture, exhibited 1837. *The Cenotaph at Coleorton* (44) represents the somewhat absurd memorial erected by Sir G. Beaumont in honour of Reynolds, a picture which was in hand about 1833, and exhibited in 1836, and therefore shows the state of the artist's powers at that date. It is, to our feelings, one of the finest of his productions, either as regards colour or force. The quasi-tomb stands in a dim place; tall and closely-gathered lime-trees darken it with richly-broken shadows, although it is winter, and they are leafless; the sky is of a deep and brilliant blue, with vast masses of snowy cumuli flying on high, and seen between the boughs. Painted in the autumn, this picture reflects the spirit of nature at that time; a deer stands, as if listening, in the foreground; a robin is perched on one of the angles of the monument; both creatures mark the loneliness and silence of the spot. The work is warm in colour, brilliant and yet solemn in tone, and should be studied with care, not only on account of its remarkable position among Constable's works, but because of its unusual technical character, which apparently involves a departure from certain principles which the painter conceived to be irrefutable. We say apparently, for in reality the work most strenuously supports the principles of its producer, and is so admirable that we hope to see it in the National Gallery if Miss Constable can be induced to part

with it. *Flatford-on-the-Stour* (242) is a very interesting illustration of a scene and mode of painting which were peculiarly Constable's; it is dated 1817. The mill belonged to his father; these were the walks of his boyhood; such scenes made him a painter, and endowed him, so to say, with that keen feeling for Ruysdael which all see who look at his works, and which will be appreciated by our readers if they turn from the Constables here to the Ruysdaels. We need hardly wonder that when a youth he "went halves" with another artist in buying a Ruysdael for 70*l.*, a price that would now be thought low. A picture of this subject was rejected for the Academy Exhibition, but not probably this one, which is rather hard, and in some respects crude, but in other respects admirable. *The Glebe Farm* (119) illustrates a favourite subject of Constable's, engraved in his 'English Landscape' series.

So far for the present on English landscape art as represented here. Its greatest master, Turner, comes next in order. Let us turn, however, to Ruysdael, who is in force. *The Pool* (13) is one of the grandest and most pathetic of his works; in it we see that he could be grand and grave, even when dealing with ordinary elements in nature. A superbly composed group of trees stands by a still pool, which its reflexions darken so as to make the steel-like surface resemble bronze; on the surface lie water-mosses of a dingy green, with edges of dull gold; in it the flowers are like inlays; gaunt rushes and flags watch the dismal place; a grim, lightning-scarred, white beech trunk leans as if about to fall into the foul water. It is a river bay set apart from the moving stream, over which last we see the rising bank of the distant shore dashed with a gleam of light. The sky, with its dark clouds, is rather cold and opaque; but the whole is a marvel. In Sir Robert Peel's collection is a landscape of similar character. Mr. Wynn Ellis's *The Mill* (56) is somewhat hard and antipathetic; if permissible to doubt, one might doubt its authenticity, yet, although probably genuine, it is not a very fine example of Ruysdael's powers. Mr. G. Field's *A Water-mill* (64), another view of the same mill, gives one unalloyed pleasure, because it is clearer in tone and more precise in handling; besides, a better point of view has been chosen. Mrs. Bradshaw's *Sea Coast* (117) shows another aspect of Ruysdael's art: it depicts sandy dunes, with a road between them leading to the shore, a sea rendered turbulent by a very fresh gale, and figures on the beach that are blown about, so to say, by the furious breeze: study the firm touch with which the dune on our right, in front, has been wrought,—the atmosphere and fine lighting of the whole. *A Landscape, with a City and Cathedral in the distance* (141), belonging to Mr. F. Cooke, is, although blackish for Ruysdael, a nearly perfect gem, although relatively an unimportant work; as it appears here, it lacks something of that lucidity which distinguishes the works of the picturesque-loving Dutchman. The elements of the landscape are a plain, divided by hedges and groups of trees, with a farmhouse in front, rendered distinct by a characteristic gleam of rainy light. Lord Overstone's famous *Waterfall* (171) is nobly lucid. It shows a cascade rather than a waterfall, with a cottage on a rising ground in the upper part of the centre of the composition, and another cottage nearer the water on our left. It is signed on the rock in the stream below the cascade. Being of the middle style, it exhibits more of Ruysdael's peculiar defect, a metallic appearance, than the grander pool we have already mentioned. No. 198, *A Cornfield*, the property of Mr. Baring, recalls Hobbema more strongly than other works of this master which are now here. It shows his wonderful power of dealing with the atmosphere, his resources in respect to colour, firmness of touch and exquisite feeling for nature, a feeling strikingly exemplified by the foreground. We prefer this to all of his works that are here, except *The Pool*. Mr. Baring's *A Fresh Breeze* (224) is another admirable coast picture. A short, "chopping" sea, with its spray torn off by the wind, breaks in shallows and lashes the piles of a broken

pier on our left; several fishing-craft are driving towards their harbour on the distant shore; one, with a white sail, is in the middle-front; another, with a red sail, is "putting about" in tacking. The sky is full of wind and rain; so that great clouds, with white and grey sides, seem to race athwart it, towards the rainy distance, over an almost saturated Dutch town. The whole is perfect for air and spaciousness.

A kindred spirit appears in P. De Koningh's *Landscape, Cleves in the Distance* (61). This is a noble work, rich in aerial perspective and effect; it is almost as fine as the superb work by the same painter in the Stafford Gallery, which was here last year, No. 138.—Among other works of similar class, but inferior merit, we find L. Backhuizen's *Breeze on the Dollart* (229).—Berghem's large *Landscape* (9), belonging to the Marquis of Westminster, once the property of Mr. Agar Ellis: rather a cold picture. Hobbema's works we reserve for another time, in order to consider them with those of our English Crome.

We have for a while quitted the portraits, in order to turn to a noble group of landscapes of what is commonly called the realistic class. With Bassano's fine and serious *Portrait of a Senator* (120) we may temporarily turn again to that section of the exhibition which is, more nearly than any other, completely representative of its order in art. This is a three-quarter length portrait of an old white-bearded man, looking to our left, with a cap in the right hand; two rings adorn the fingers of the left hand. Now, Giacomo da Ponte, the pupil of Bonifazio and Titian, is quite a second-rate painter of portraits, and belongs to the latter part of the sixteenth century; he seems to us to have owed more to the study of Tintoret than of Titian, but at any rate his motive was that of the grave school of Venetian portraiture. Yet, putting aside technical matters, and dealing only with those which are patent to the least skilled amateur, look at the dignity, expression, character, the reflexions, so to say, of a life, which are obvious in this portrait. We surely must allow that this ordinary portrait of no extraordinary man, certainly not of one with a tithe of the beauty or intellectual expression in his features that scores of his peers in England show, is beyond all comparison finer and more natural than any English male portrait here, the works of Reynolds not excluded: look at 'Col. Tarleton,' for instance,—half soldier, half partisan, busy for a long time in doing the devil's work in America, and quite distinguished in that way, so that he must have had a strongly marked, if not a noble face; yet see what a swash-buckler he looks, although Reynolds painted him.—Such a work as the portrait which is said to be that of Lorenzo Pucci (87), and which is ascribed to Raphael on grounds that are hard to controvert, is removed from the category of ordinary portraiture by the possibility that in this three-quarter figure of the old man with a red skin and grizzled beard, wearing a quaint black cap and peculiar vestments, we have a veritable portrait by one of the greatest of designers, if not the greatest of painters. It is significant of the dignity of ancient portraiture that a portrait, not hastily to be rejected as by Raphael, should be less remote in merit from the Bassano than the Bassano is from the Reynolds. The portrait of Pucci, which belongs to the Duke of Abercorn, whether originally the work of Raphael or not, cannot be, by painters at least, accepted as being in its pristine condition. It suggests a distemper picture varnished. The face especially is loaded with pigment, the drawing being confused by this excess to a degree perceptible enough to a painter, and all the accessories, including the costume, having been painted on; so that much of the original, whether by Raphael or not, has been lost. The repainting, however, was undeniably the work of a rarely accomplished hand. The more we study this painting the graver grow our doubts of its authenticity, as it appears. Writing of portraits that have been painted on, the curious may study Holbein's masterpiece the *Thomas Howard, third Duke of Norfolk* (153), which shows, first, that the original work of

Holbein on the flesh remains almost unchanged in colour and brilliancy, and derives the latter quality from his practice of painting direct on pure white grounds, of which the light, if we may say so, shines through the thin and exquisitely pure carnations. After a while, as it seems to us, some stupid curator desired the sober picture to shine on its surface, thinking doubtless that unsuspected depths of tone might be evolved by a "coat" or two of good strong varnish. This material being applied, cracked as it dried, leaving hundreds of little channels that, in time, were filled with dirt, and it is still distinctly visible on the right hand of the portrait in black dragged lines. The face was damaged by those aggregations of dirt, so some one went carefully over the whole painted countenance with pigment that was delicately "matched" in colour with the carnations below the varnish, but not, as they were, semi-transparent, and with the enduring brilliancy of the white ground shining through. Thus filling in the dirty cracks, the new work did away with the black lines, and for common requirements at least made the picture look much improved. But the observer may see how like little walls of pink wax the opaque "filling in" is, and comparing the face with the right hand, which retains the black lines, determine whether or not "filling in" was a process judiciously employed in this case. The whole of the background has been repainted here: the coarsely-written name of the sitter, so frequently daubed on portraits in the Royal and other collections, has been covered by this new background; that background may have been injured in other respects before it was repaired.

GREEK ANTIQUITIES.

SOME early Greek antiquities found at Cyprus by General de Cesnola, American Consul, were sold last week at the rooms of Messrs. Sotheby, Wilkinson & Hodge. Among them were: An Amphora of archaic Greek work, discovered in a tomb at Dali, in Cyprus, 10*l.*—A Lekythos, found at Idalion, 15*l.* 10*s.*—A Vase with double handles, found at the same place, 18*l.* From among the Greek glass may be mentioned: A Bowl of dark-blue glass, covered with beautiful iridescence of emerald green and purple tints, found at Golgos, 19*l.* 5*s.*—A Cup with lines round the exterior, beautifully iridized, 10*l.*—A shallow Bowl, ribbed, with iridescence of delicate tints, 6*l.* 5*s.*—A Bottle of elegant form with spiral line round the neck, discovered at Citium, 28*l.*—A Cup of cylindrical form, with pressed ornaments of raised lines, 10*l.*—An Amphora of blue glass, with two ribbed handles, 5*l.* 15*s.*—A Drinking Cup of conical form, of transparent glass, with a belt of spots, 5*l.*—Another in the form of an inverted cone, 5*l.*—A Bowl of blue glass, with iridescence, 7*l.*—Another, with expanding lip, 4*l.* 4*s.*—A Drinking Cup, with beautiful iridescence, 7*l.* 2*s.* 6*d.* From among the personal gold ornaments we select:—A Ring with carbuncle, 4*l.* 6*s.*—A Ring with double shank, found at Paphos, 5*l.* 5*s.*—An Amulet with loops, 6*l.*—An Armilla with plain gold wire, 6*l.* 10*s.*—An Earring, the top set with carbuncle, 6*l.* 15*s.*—A Necklace with carnelian beads, 5*l.* 7*s.* 6*d.*—A pair of Hoop Earrings, the tops in the form of female heads, with three variegated beads, 10*l.* 3*s.*—Another pair, with calves' heads, 5*l.*—A string of gold Beads, 8*l.* 6*s.*—Three gold Brow-objects, classed among the mortuary ornaments, 3*l.* 3*s.*

Fine-Art Gossip.

SOMEWHAT exaggerated accounts have been given of an accident which befell Mr. G. Leslie, A.R.A., while skating. We are glad to be able to state that the painter's progress with his contributions to the next Academy Exhibition is not likely to be impeded by this matter.

MR. MARKS will probably contribute to the Royal Academy Exhibition a picture styled 'A Bookworm,' and representing one of the scientific variety of that genus pursuing osteological studies with characteristic fervour. This artist will probably send other pictures.

THE volume of Messrs. Crowe and Cavalcaselle's 'History of Painting,' comprising matter referring to the Venetian School anterior to Titian, one of the most interesting chapters in the history of Art, will shortly be published.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, certain works of art, among which a drawing, by Messrs. C. Davidson and F. W. Topham, styled 'Spring,' went for 52*l.* (Bourne). Mrs. Noseda bought an unfinished chalk drawing, one of the life-studies made by Mr. Holman Hunt for the figure of Christ in 'The Finding of the Saviour in the Temple,'—a keepsake from the artist to the late M. F. Halliday, for 18*l.*

MR. EDWARD HALL corrects our statement of the date of the building of Lincoln's Inn Hall and Library, by Mr. P. Hardwick, and is right in saying that this should be 1843-45, not 1832; so that the work is not an early example of the Gothic revival. We are obliged to Mr. Hall for his courteous note. Our error arose from regarding the building as designed in a tentative manner, so that it readily fell into the category of experimental modern Gothic works, and so, as it really does, illustrated to our minds in the moment of writing an early phase of the "so-called Gothic revival."

WHILE M. Célestin Nanteuil, painter—whose landscape 'Le Dernier Soleil' some of our readers may have noticed at the Exposition des Beaux-Arts this year—was at work in his studio, Boulevard Montmartre, Paris, the other day, a Prussian shell passed through the roof above him and destroyed much of the artist's property. Some of M. Nanteuil's etchings and lithographs are well known in France.

SOME workmen lately excavating just without the walls of Cadix suddenly came upon a large slab of marble, bearing some at present undeciphered characters. Raising the slab, they found it covered the entrance to a small vault. Provided with lights, they descended seven steps, and found it to be forty metres square by four high. In a small recess they discovered seven large amphore, and in the centre two smaller ones secured by a chain. In these were found two tablets apparently covered with inscriptions in wax and supposed to be in early Latin, as well as several gold and bronze coins. The Madrid *Correspondencia* says, "Is this a fact or an Andalusian shaver?"

WE regret to learn from a Paris paper that the famous works in the Museum of the Luxembourg have been destroyed in the bombardment of Paris.

WE have received, from Messrs. Cassell, Petter & Galpin, a large volume styled 'The Doré Gallery,' containing two hundred and fifty engravings, selected from the artist's almost innumerable illustrations to Milton, Dante, the Bible, Chateaubriand, La Fontaine, Don Quixote, Baron Munchausen, &c., with a memoir of M. Doré, criticisms on, and descriptions of, his works by Mr. Edmund Ollier. These are the most popular, but by no means the best of the artist's designs; therefore they cannot be said fairly to represent his powers. Many of his productions of earlier dates are superior manifestations of his mind. As we have already criticized the whole of these works when they appeared in France and England, it remains for us only to write of the manner in which the republication has been performed. Looking at the standard of the primary issues, it may be said that the prints before us quite equal them, although a few impressions seem rather blacker than the same designs were in the first case. The memoir is written with care, and contains all one needs to know about the artist's life; the criticisms are, of course, sufficiently eulogistic, but not without some discrimination of the qualities of the respective works. The volume is handsomely printed; its immense weight and bulk, illustrating, as it does, no very large scope, and only one, not the finest, phase of M. Doré's genius, are drawbacks of some importance. Nevertheless, it is not only by far the biggest of modern gift-books, but, if the market is not already overloaded with works of this class by M. Doré, it will be most

acceptable to the largest and least highly educated of his admirers.

A RARE book, which may now be obtained, is G. H. Strale's 'Rorstrand and Marieberg,' being an account of the old Swedish pottery of those places.

MUSIC

OPERA BUFFA AT THE LYCEUM.

THE popular tale of 'The Forty Thieves,' from the 'Arabian Nights,' has been very successful when put on the stage in the various forms of a melodrama, a fairy spectacle, a burlesque, and a pantomime. The subject set as an opera has not proved a happy one, although two celebrated composers have essayed it. Marschner, whose operas of 'The Vampire,' 'The Templar,' and 'The Jewess' ('Ivanhoe') retain their position in the repertoire of the German opera-houses, produced 'Ali Baba' in Dresden in 1822; but it failed, owing, it was alleged, to the badness of the book. A much greater musician (Cherubini), in his 73rd year, set the story of 'Ali Baba' for the Grand Opera House in Paris, in 1833; the libretto by Scribe and Melesville. In this work Cherubini interpolated some of the music of an unfinished opera, called 'Kukourgi,' which he had commenced in 1798. 'Ali Baba,' failed, however, not on account of the music, which was quite worthy of the composer of 'Medea' and 'Les Deux Journées,' but because the book did not please the Parisians; the incidents were spun out to five acts, and the score was extended to over 1,000 pages. Signor Bottesini, nothing daunted by the ill-success of his predecessors, now presents 'Ali Baba' in four acts, his poetic coadjutor being Signor Emilio Taddei. It must be at once conceded that the composer has succeeded infinitely better than the author, whose construction of the drama is about as clumsy as can be conceived. The original version of 'The Forty Thieves' was a joint labour of Sheridan, Colman the younger, and a dramatic writer named Ward; it was performed at Drury Lane Theatre in 1806, and was revived at Covent Garden in 1815 for Liston, and was again given at the same theatre in 1830. It was Michael Kelly who supplied the original music, and in the three casts were included the chief comedians and singers of the respective boards, such as Miss De Camp (Mrs. Charles Kemble), Miss S. Booth, Mrs. Henry Siddons, Mrs. Bland, Messrs. Liston, Mathews, Blanchard, Meadows, Duruset, Bannister, &c. Signor Taddei, whilst he retains the "Open Sesame" magical opening of the rocky entrance to the Robbers' Cavern, ignores altogether the antagonistic element of the spirits of good and evil, in Oroobrand the wicked enchanter, and Ardinelle the good fairy. The operatic plot is reduced to the rival pretensions of Aboul Hassan, a custom-house chief, and of Nadir, a Persian peasant, to the hand of Delia, the daughter of Ali Baba—merchant and smuggler. It is Nadir who discovers the "Sesame" secret, and who thus, being rich, outbids Aboul, and is the cause of the breaking up of the band of brigands. But the readers of the 'Arabian Nights,' and those who cling to the English traditions of the 'Forty Thieves,' will be sorry that the dénouement of the destruction of the robbers in the oil-jars is changed by Signor Taddei to the burning of some bales of goods, behind which the brigands are concealed. Signor Bottesini has had, therefore, to deal with a dull libretto, which is so contrived that Ali Baba is made the prominent part, a basso buffo, the soprano and tenor being quite secondary characters, whilst Morgiana, the pet of the British public in infantine days, is rendered a complete nonentity. The composer has been compelled to concentrate his composition on the concerted pieces, which will constitute, in fact, the claim of 'Ali Baba' to be recorded as a success.

On hearing the opera for the first time, amateurs will be struck at once with the familiarity of the themes; there is scarcely a number in the score not suggestive or a reminiscence of some composer. Now it is Rossini, then Donizetti, sometimes even

Offenbach, but most frequently Verdi. The famed Septuor of 'Ernani' has evidently influenced Bottesini. In the two septets of the second and third acts, the laying out of the voice parts, the employment of the *crescendo*, and the aggregation of the instruments in these concerted pieces can be traced the Verdi forms, and even the Verdi ideas. The composer's career explains this want of individuality. As a youth he began as a contrabasso player, in the Milan Conservatorium, and he became a wandering solo contrabasso player at a very early age. As the Paganini of the double bass, his name is spread far and wide. He was the star of the Promenade Concerts of Jullien and others. In one season he was chief double-bass in the Royal Italian orchestra. He has been a conductor of Italian operas both in Paris and in Barcelona. But Signor Bottesini has never settled down in one fixed place to turn to account his exceptional musical ability. That he is a master of orchestration is unquestionable; that he voices well is equally certain; that he can work up incidents to a dramatic climax is palpable enough: but having all these ingredients of mechanism and facility, it is impossible to identify individuality in 'Ali Baba'; for it is a joint-stock opera with limited liability of the promoter and investor therein. The best piece by far in the entire work is the *terzetto* in the first act, "Esultiamo," between Ali Baba, Aboul and Delia: this is very brilliant and racy. The entry of the soprano after the combination of the two bass voices is exceedingly effective. Next to this number may be cited the *sestet* and chorus, "De Rabbia egli fremo," capably voiced, the high soprano notes coming in superbly. There is little in the solos to call for criticism: that of the tenor, "Io straniero," will find most favour; it is nicely instrumented; the *aria d'entrata* of Delia "Non è il poter," with harp accompaniment, will also please. The buffo music of 'Ali Baba' will derive its importance from the admirable accent and genuine humour of Signor Borella, who is the mainstay of the opera; next to whom the expressive singing of the new tenor, Signor Piccioli (Nadir), will be appreciated. He has the gift of an agreeable quality of voice, reminding the hearer somewhat of the late Gligliani; and his method is good. He is a decided acquisition to the company. Mdlle. Calisto played and sang sympathetically, and will suffice for the small quantity of music assigned to the *prima donna*. The new contralto, Mdlle. Faullo, did not make Morgiana interesting; but the insignificance of the character and of the music allotted to it will account for her deficiency. Morgiana is not even allowed to have her tambourine song, to distract the attention of the Robber Chief. The author gives a "Brindisi" to Ali Baba, "Se un bicchier," with a refrain of Delia and chorus; this composition forcibly recalling the "Bacio" of Signor Arditì.

The translation of 'Ali Baba' has been carefully and very neatly done by Mr. Charles Kenney, who was so successful in his English version of Molière's words in Gounod's 'Médecin malgré Lui.' The directors of the Opera Buffa deserve praise for presenting a really readable translation of the Italian book, and merit eulogium also for putting 'Ali Baba' on the stage with such due attention to the *mise-en-scène*. The composer conducted his own work, and must have been satisfied with the exertions of the band and chorus.

Mdlle. Colombo is announced to appear as Annetta in Ricci's 'Crispino e la Comare.' It is to be hoped that, now the lady has made her mark in Adina and Rosina, she will be heard in other standard operas, especially as, with Signor Piccioli, any cast will be safe with two such principals.

Musical Gossip.

THE scheme of the Monday Popular Concerts on the 16th inst. comprised Mendelssohn's Quartet in A minor, for pianoforte, violin, viola and violoncello; Haydn's string quartet in D minor, Op. 76, No. 2; Mozart's pianoforte and violin Sonata in F major; and Schumann's 'Études Symphoniques,' for the pianoforte.

Madame Szarvady, Madame Norman - Neruda, Herr Straus, Herr Ries and Signor Piatti were the executants. Herr Stockhausen is "standing counsel" for the Monday Popular Concerts as vocalist. He has introduced songs by Herr Brahms, a composer whose name, as his works become known, will be more familiar here than it is at present, although he is now somewhat influenced by the school of the "Music of the Future."

At the third of the London Ballad Concerts, on the 18th, the chief vocalists, according to the programme, were Madame Sherrington, Mrs. Weldon, Miss Edith Wynne, Miss Julia Elton and Madame Patey; Mr. Sims Reeves and Mr. Santley, Mr. Brinley Richards being the solo pianist. The suggestion of the *Athenæum* that the attention of the director might be more liberally turned to the collection of our ancient ballads is likely to be acted upon. And why should not the rich stores of ancient and modern madrigals be more frequently ransacked? The raid would be most welcome to the general public, as the access of amateurs to the Madrigal Society is limited and difficult.

SIR MICHAEL COSTA's oratorio, 'Eli,' will be performed, under the composer's direction, at Brighton, next month, at one of the Orchestral and Choral Concerts which are given in the winter, under Herr Kuhe's direction.

THE death of Mr. Hill, the veteran organ-builder, is announced. His name has spread far and wide; he has built organs for a large number of churches both in town and country. Mendelssohn had the highest opinion of Mr. Hill's skill, and often said the organ of St. Peter's, Cornhill, was one of the finest of instruments.

A NEW musical entertainment, by Mr. W. S. Gilbert, the music by Mr. German Reed, called 'A Sensation Novel,' will be produced next week at the Gallery of Illustration.

AMATEURS will take note that the first public performance in the Royal Albert Hall is fixed for the 12th of April, after the opening ceremonial by Her Majesty on the 29th of March. The dates of the five remaining concerts are April 19th, July 5th, 12th, 19th, and 26th. The four oratorio performances of the Sacred Harmonic Society will be in May; and in June the Handel Festival will take place in the Crystal Palace.

THE notice of the performance of Mendelssohn's 'Elijah,' in Exeter Hall last night by the Sacred Harmonic Society, under the direction of Sir Michael Costa, will appear in next week's *Athenæum*. Herr Nordblom sang the tenor part for the first time in London; the other principal singers were Miss Edith Wynne for the soprano, Miss Julia Elton for the contralto, and Mr. Santley for the music of the prophet.

It has afforded general satisfaction in musical circles to learn that the Crystal Palace Directors have divided the post of General Manager, vacant by the lamented death of Mr. Bowley, between Mr. Grove and Mr. Wilkinson; the former to have the title of Secretary and Manager, and the latter that of Manager and General Superintendent. Mr. Grove is an erudite and enthusiastic amateur, and Mr. Wilkinson, as the assistant of the late Mr. Bowley, has displayed administrative ability.—The Saturday Crystal Palace Orchestral Concerts will be again commenced this day (Saturday).

CLASSICAL Chamber-music is being rendered familiar to the amateurs south of the Thames by the judicious programmes performed at the Brixton Monthly Popular Concerts. The programme on the 17th comprised Schubert's Trio in B flat, for pianoforte, violin and violoncello; Beethoven's Sonata Patetica, in C minor, for pianoforte; and Mendelssohn's Sonata in D major, for pianoforte and violoncello. Modern works are not excluded, as Mr. Walter Macfarren's Sonata in F major, for pianoforte and violin, was also executed. The artists were, Mr. H. Holmes, violin; Signor Piatti, violoncello; and Mr. Ridley Prentice, pianoforte; with Madame Dowland as vocalist.

A WORK by M. Gounod will be produced during the present season of the Oratorio Concerts.

THE new Musical Academy at Pesth has been entrusted to the direction of the Abbé Franz Liszt; but whether the erratic and eccentric composer and pianist will quit Rome finally, settle at Weimer, or reside permanently in his native land, is still doubtful. A professional visit to London has been long promised by Herr Liszt, and he would be warmly welcomed, as he retains his marvellous executive powers.

HERR VON DOPPLER's new opera, 'Judith,' has been successfully produced in Vienna: the book by Mosenthal.

A MEDAL has been issued at Bonn, as the centenary celebration of Beethoven's birth, the composer's bust on one side, with dates of birth and death, and on the other, the enumeration of his chief works.

THE death of Frau Agnes Schebest, the dramatic singer, the wife of Herr Dr. Strauss (author of the 'Life of Jesus'), is announced. She was born in Vienna, on the 15th of February, 1815, and died on Christmas-day last. She commenced her operatic career as a singer in the chorus at Dresden, rose to undertake small parts, and finally became a star of the first magnitude in Germany, in the principal theatres. Her best characters were considered to be Fidelio, Medea, Norma, Romeo, &c., but she had a wide repertory, as she undertook also Alice, Rosina, Desdemona, &c.

HERR NIEMANN, being absent from Berlin on leave, has been succeeded by the *début* of Herr Ucko from Hamburg as Eleazar in Halévy's 'Juive,' an opera never sufficiently appreciated in this country. He was moderately successful. The first appearance of Herr Gudehus, another tenor, as Nadori in Spohr's 'Jessonda,' is regarded as very promising. Frau Mallinger enacted Jessonda.

THE second portion of the 'Ring der Niebelungen,' by Herr Wagner, called the 'Siegfried,' is promised in Munich for this year. The final section, entitled 'Der Götterdämmerung,' is not yet finished.

THE programme of the first Annual Concert given last Sunday at the Royal Conservatoire of Music in Brussels is worthy of notice. The first part included Cherubini's Overture of the 'Hôtellerie Portugaise'; air from 'Judas Maccabæus' (Handel), sung by Signor Agnesi; Beethoven's Concerto for Pianoforte, No. 5, played by M. Brassin; air from 'Montano et Stéphanie,' sung by Madame Miolan-Carvalho. In the second part were performed the *Andante* of Haydn's eighty-seventh Symphony; the duet from the 'Flauto Magico,' sung by Madame Miolan-Carvalho and Signor Agnesi; and the Concert was brought to a close by a fine performance of Beethoven's 'Pastoral Symphony.' The orchestra was under the able direction of M. Fétis.

SIGNOR CORTESI's new opera 'La Colpa del Cuore,' has only been performed six times, owing to the closing of the Pagliano Theatre, but the Italian musical critics appear to consider it a work of real importance. That its performance was not so successful as the work itself deserved, is to be ascribed to the want of proper rehearsals, and in some degree to the want of striking situations in the story which might rouse the audience from their apathy. The writer of the libretto, Signor Berninzone, has made a mistake in giving the title of 'La Colpa del Cuore' to the opera; the title is too melo-dramatic. The opera will soon be heard again. But we may note that Signor Cortesi is no mere novice: amongst his works are the 'Corasaro,' the 'Trovatore,' before Verdi wrote his operas 'La Schiava,' and 'Etra,' the most popular.

It is pleasant to record the musical doings in the north of the metropolis, especially at the Islington Agricultural Hall, where promenade concerts have been given nightly, with Mesdames Cole and Fanny Huddart, Messrs. V. Rigby and L. Thomas, as chief singers; but it is anything but agreeable to learn that, after 'The Messiah,' as a contemporary records, "the concert was brought to

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a close by the performance of Jullien's British Army Quadrilles, which were received with the usual demonstrations of delight by an audience who seemed thoroughly to appreciate the martial and stirring music of this animated composition." Handel and Jullien! As Lord Byron exclaims, "Powers eternal! such names mingled!"

MR. G. A. MACFARREN has been delivering a series of musical lectures at the Newcastle-on-Tyne Literary and Philosophical Society. The line taken by the composer was a vindication of the claim of England to be considered as a musical nation. He contended that, although music was crushed under the Hanoverian rule by the affected fashion for Italian opera, the roots of music were indigenous in the country, and were still alive, and that there was still hope that it would again bear distinctive fruits. Mrs. Macfarren presided at the pianoforte to illustrate the style of English music, which the learned lecturer argued was now legitimately represented by Mr. Sterndale Bennett in his pianoforte compositions, and Mr. Sullivan in his vocal pieces.

DRAMA

NEW ROYALTY THEATRE.

'DORA'S DEVICE,' now playing at the New Royalty Theatre, is an agreeable sketch of modern manners. A certain grace and tenderness of feeling which pervade it, together with a measure of freshness in the treatment, compensate for the absence of anything like novelty of plot or ingenuity of construction. The device which gives its name to the piece is adopted by the heroine for the purpose of getting rid of an objectionable suitor, who, with her mother's sanction, comes a-wooing her money-bags. Aided by her brother, Dora passes off her governess as herself. She has the satisfaction of seeing her scheme entirely successful, and witnesses the befooled fortune hunter on his knees to a girl who has not a penny. This occupies one act. A second is taken up with providing a fortune and a husband for the governess, who has innocently enough taken part in the mystification, and in obtaining for Dora herself permission to marry the man she has chosen. So little is there in all this that some cleverness of dialogue and characterization is necessary to give it a chance of success. This fortunately is provided. Without being absolutely witty the dialogue is agreeable and amusing, and the characterization, which aims at no profound psychology, is good so far as it goes. The piece accordingly, which had a warm reception, seems likely to maintain its place in public favour. It was respectably acted. Miss Hodson appeared as a lady who, having fixed her affections upon a rather commonplace and sheepish young gentleman, is compelled first to take upon herself the duty of love-making, and next, to keep for her lover a reputation of some kind,—to ascribe to him in fact the possession of rare qualities, to which his speech and outward bearing afford no index. In this she was amusing and vivacious,—perhaps a trifle too vivacious. Mr. A. Bishop presented tolerably enough the recipient of her favours. Miss Rachel Sanger was agreeable as the governess, a being of no very distinct character; and Miss Fanny Leng was good as a servant. Mr. A. Wood gave a humorous representation of a baronet with a habit of speaking his mind with inconvenient frankness; and Mr. Flockton made the most of the villain of the piece, who is by no means a villain of the first water. Some revision of a portion of the dialogue will make 'Dora's Device' worthy of remaining a stock-piece at the smaller theatres.

ST. JAMES'S THEATRE.

In attempting to get capital out of the feelings aroused by the war between France and Germany, Mr. Robertson has mistaken the depth of public sympathy or the nature of his own powers. His new comedy, 'War,' produced on Monday, at the St. James's Theatre, was accordingly a failure. So

near to our own shores has been the theatre of war, so familiar to educated Englishmen are the places where strife has been hottest, so accurate and life-like are the reports that have been furnished, and so horrible is the combat itself, that Englishmen have realized with utmost intensity the nature of the war, and English thought and feeling are probed to their depths. Never in our history has a war in which we were not personally engaged stirred us so profoundly. When a dramatist chooses accordingly to deal with a contest like this, he is on very thin ice, and the slightest indiscretion is the inevitable forerunner of mishap. A man of profound genius might find the present mood of Englishmen suited to his purpose, and might play upon their feelings as a musician upon a harp. But the finger must not falter, the hand must have absolute empire over the instrument. Mr. Robertson has dealt timidly and half-heartedly with his theme, and his play jarred in consequence on the nerves of most who heard it. There could not indeed be easily found a subject less hopeful than war for a dramatist whose forte has been shown to lie in exhibiting social contrasts, in making cynicism the foil to tenderness, and in bringing to light the prettiness and poetry underlying matter-of-fact existence. The inadequacy of Mr. Robertson's method was exhibited as soon as the serious interest was reached. Discontent was speedily manifested by the audience, and the play closed amid stronger signs of hostility and dislike than any piece produced for many years past has elicited. The plot is exceedingly simple. Lottie Hartmann, the daughter of a German, is betrothed to Oscar de Rochvannes, a young French officer, son of a colonel in the Imperial army. When the ring has been purchased and the wedding-day fixed, news of war is received, all nuptial preparations have to be discontinued, and Oscar and his father join their regiment. Act second transports the *dramatis personæ* to Sedan. Oscar and his father, both wounded, the former severely, are aided by a German ambulance party, among the members of which are Herr Hartmann and Lottie. At the urgent request of Oscar, Lottie consents to espouse him, wounded as he is, that he may call her his own for a brief while ere he dies. The ring with which the ceremony is performed has been worn round his neck, and is wet with his life blood; and the scene of the wedding is a church which has suffered severely from the conflict, and is used to shelter the wounded. Scarcely is this ceremony over than Oscar falls back, to all appearance dead. The battle meanwhile, which is still waging, sways in the direction of the church, and Col. de Rochvannes, a prisoner, is, with the other occupants of the church, hastily removed. One more act brings Oscar to life again, and introduces him, a prisoner on parole, to his wife and his father, who have mourned him as dead. Delicacy of treatment and a certain measure of tenderness are exhibited in a portion of the story; but the action of the whole is feeble, and the tragic situations steer scarcely clear of bathos. The third act is but a diffuse and watery version of 'La Joie fait Peur' of Madame de Girardin. It proved insufferably wearisome to the audience. The acting was not good. M. Nertann, of the Gymnase, played Col. de Rochvannes with some power; but the part offers small opportunities to an actor. Miss Fanny Brough was a tame heroine, rising to the height of her part once only, when, in the last act, she took her father-in-law's announcement of his son's return for a symptom of recurrent delirium. Mr. Lionel Brough played most unsatisfactorily an English post-captain, treating the part in a farcical style, altogether out of keeping with the rest of the representation. Mr. A. W. Young was respectable as Herr Hartmann. The faults of 'War' are too serious, and too inherent in its construction and nature, to leave a hope that any pruning or alteration will give it a chance of success.

Dramatic Gossip.

THE opening of the Royal Court Theatre has been postponed until the 25th instant. Mr. Gilbert's

new comedy will be entitled 'Randall's Thumb.' A comediotta by Mr. F. A. Marshall, called 'Q. E. D.,' will also be given. Among those who will take part in the performance are Mr. Hermann Vezin, Mr. F. Matthews, and Mr. Belford; and Misses Brennan, Bishop, Lilian Harris, and Bufton. An opening address will be spoken by Mrs. Vezin.

MR. PHELPS will appear at the Princess's Theatre on Monday next as Sir Pertinax Macsycophant in 'The Man of the World.'

AMONG novelties shortly to be expected are a comedy by Mr. Arthur Sketchley, entitled 'Up in the Clouds,' at the Strand Theatre, and a burlesque by Mr. Reece, at the Olympic.

THE season at the Globe Theatre will end this evening.

MR. PAUL BEDFORD, whose death, at the age of seventy-two, is announced, had been almost fifty years upon London boards, his first appearance having been made November 2nd, 1824, as *Hawthorn* in 'Love in a Village.' For the greater part of his career, Mr. Bedford was principally known as a vocalist; and it was only during his comparatively recent connexion with the Adelphi Theatre he obtained the reputation in low and rather boisterous farce which attaches itself to his memory. A few years ago Mr. Bedford published a volume of theatrical reminiscences.

AT Leipzig the long-expected performance of the 'Meistersinger' has been enthusiastically received. The house was crowded, the scenery splendid, and the musical execution good.

A ONE-ACT comedy by Ernst Wichert, 'Das Eiserne Kreuz,'—'The Iron Cross,'—has been very favourably received at Leipzig, and is the best of the *à propos* pieces which have been suggested by the great patriotic movement in Germany. The new three-act comedy by Herr Roderick Benedix, 'Reden Muss Man,' has also been successfully brought out.

'DER GLÖCKELPOLSTER' is the title of a new farce, just finished by Herr O. F. Berg, which is announced for performance at Vienna.

AT the Teatro delle Muse, in Ancona, a Piedmontese company, the Comica Compagnia Piemontese, of Signor G. Salussoglia, have been giving in the Piedmontese dialect 'La Caduta del Poder Temporal, Allusione Politica Contemporanea,' by Luigi Pietracqua. Among the *dramatis personæ* are, Don Temporal, Madama Esperia and her daughters, Tota Romanina, Tota Emilia, Tota Fiorina, Tota Adriana, Partenope, Lombardi, Madama Diplomassia, Monst Berlingh, Monst Danubian, and Monst Malaga. It is seldom that a great historical event, such as the fall of the temporal power of the Pope at Rome, is so quickly brought upon the stage, but the liberation of Rome seems to have roused the Italians to unusual activity in every phase of life.

SIGNOR COLETTI, whose farces have gained him wonderful popularity, has just brought out 'Il Matrimonio di Rosina,' which is a sequel to the 'Ballo Diplomatico.' His farces have the true Italian ring about them, and many of them are very cleverly written.

AT the Roumanian Theatre of Bucharest, the drama 'Jianul' has been reproduced. It is one of the most popular and characteristic of the dramatic works of modern Roumanian literature. The hero of the drama is a famous bandit, whose deeds of daring, although performed in our own times, have already become legendary.

'TWIXT AXE AND CROWN' has been played at the Haymarket Theatre, Melbourne, with Mr. and Mrs. Bandmann in the principal parts. Its performance did not provoke much enthusiasm.

A NEW drama by Mr. G. N. Miles, entitled 'The Maid of Mayence,' has been successfully produced at the Holliday Theatre, Baltimore. At the Bowery Theatre, New York, a new play, entitled, 'The Sunburst; or, The O'Ruarc's Bride,' has been performed. Mr. Edwin Booth will shortly succeed

Mr. Jefferson at Booth's Theatre in the same city.

Mr. JAMES SIMMONDS, well known in America and Australia as an actor and manager, has died suddenly in Auckland, New Zealand.

ANTIQUARIAN NOTES.

Le Roman de la Rose.—A word on Prof. Child's note upon the passage in Chaucer's Translation, beginning—"But undirstonde in thyn entent," which, as he has pointed out, is interpolated, and taken from the latter part of the poem. There are one or two points which might also be noticed. The translation, which, immediately before and after the passage, is close and literal, is here not only free, but slovenly. It may be the work of another hand, or it may be a mere note taken from the after-part of the poem, and inserted here when the translator had made up his mind not to go on with his work. It is introduced into that part of the poem belonging to Guillaume de Lorris, and is quite out of place, the sentiment being one which I think was quite foreign to the mind of the earlier writer. Indeed, the two parts of the Romance appear to me utterly different in character and aim. Jean de Meung had a different lesson to teach, a different story to tell, and approached his work in altogether a different spirit. The sentiment, that of the true nobility of virtue, is, of course, a commonplace in later writers; but did it not first appear in Jean de Meung? The clearest statement of it that I have met with is in a poem by Eustache Deschamps, where the writer (A.D. 1381) asks:—

Comment est l'un villain,
Et l'autre prant le nom de gentesce?
De vous freres dont vient tele noblesce?
Je ne le say, si ce n'est des vertus,
Et les villains de tout vice qui blesce:
Vous estes tous d'une pel revestus.

A note to Michel's edition of the Romance quotes a similar passage from Meon's 'Fabliaux et Contes,' but without date. It would be interesting to know if any other passages expressing the same thought exist in early French, and if so, of what date:—I remember none. WALTER BESANT.

Strawberry leaves dying.—Referring to Suckling for the above note, I met with the following passage in his tragedy of 'Brennoralt':—

with breath
Sweet as double violets,
And wholesome as dying leaves of strawberries.

Act. iv. sc. 2.

Sir Francis Bacon, in his essay 'Of Gardens,' says, "And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand, therefore nothing is more fit for delight than to know what be the flowers and plants that do best perfume the air. . . . That which above all others yields the sweetest smell in the air is the violet, specially the white double violet, which comes twice a year, about the middle of April, and about Bartholomew-tide. Next to that is the musk rose; then the strawberry leaves dying with a most excellent cordial smell." I and others have failed to discover any particular smell in strawberry leaves dying, nor can I find that doctors of the present day have much faith in the smell as "cordial" and "wholesome." Perhaps a notice in the *Athenæum* may elicit some information on this point. As Suckling would seem to have had the latter part of the above quotation from Bacon in his mind, so perhaps Shakespeare had some memory of the former part. Changing the metaphor, he likens music to the air: "like the sweet South (in spite of the first folio!) that breathes upon a bank of violets, stealing and giving odour." The Essays were first printed in 1597. 'Twelfth Night' can scarcely be dated earlier than 1600. W. F. TIFFIN.

TO CORRESPONDENTS.—E. St. J. B.—P. M.—J. N.—C. S.—G. A. L.—W. F. T.—G. S.—W. C. H.—J. G. A. P.—J. W.—T. C. (Write to the Secretary)—C. W. H.—E. M. J.—E. P.—received.

* * The Title-page and Index to our Half-yearly Volume (July to Dec., 1870) are printed on a separate Sheet as a Supplement to this Number.

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